465 illustrated by the following table:

511

Table 7. Cost of Living Index and Real Wages.

Year	Cost of Living Index	Real wages (in cents) earned for one hour's work
1923	95.0	95.9
1927	97.8	96.4
1930	96.5	108.1
1935	82.3	118.2
1939	104.2	123.0

465 Salaries of white-collar workers varied. Low salaries were earned by clerical workers (about 80 kroons monthly), and beginning elementary school teachers (about 100 kroons monthly for 12 months). Gymnasium teachers received higher salaries, about 180-220 kroons monthly for 12 months. University professor's salaries averaged 350 kroons a month all year.

404 There are no statistics for the Estonian SSR. Deportations have drastically decreased the

Annex "A," Subparagraph lq,

Sociological Background

PUBLIC WELFARE

511 During the years of independence a remarkable improvement occurred in the diet, clothing and housing of the population of Estonia.

434 Diet. For several years after World War I the average worker had to spend as much as 60 per cent of his income for food. The budget examination in 1937-38 revealed that factory workers, on an average, spent 41.8 per cent and agricultural workers 52.4 per cent of their income on food. At the same time, however, the diet had 262 improved considerably. The average member of an Estonian working class family consumed daily:

	grams
bread, flour products, grits.	481

262 rye bread and sweet-sour rye bread; cold meat jelly (sült) cooked with pigs' feet, head, and veal, and spiced with pepper, onion, bay leaves, and carrots; blood sausage (verivorst) made of grits and blood savored with special spices; sauerkraut with pork; cranberry "kissell"; and a special platter cake made with a topping of cottage cheese and eggs, either sweet or salty (korp).

511 During the war and occupation periods the Estonian food supply was extremely inadequate, especially in the cities. The rations given to the civilians by the Nazis were so small that, according to Estonian doctors' estimates, an active person could live on them only eight [437] months without becoming seriously ill. It is therefore not surprising that the black market was extensively used. Since World War II,

511 food has been scarce in Estonia because many of the cattle were slaughtered during the course of the war and the collectivization of agriculture has probably brought productivity down. Today there is a special scarcity of meat, butter, milk, and bread, to name only the more important items.

Clothing was completely adequate during the independence period and Estonia belonged among [565] the well-dressed nations. Due to the lack of class distinctions, there were no striking contrasts in clothing. At the eve of the last World War the people were, on the whole, so well equipped with clothing that they managed to remain throughout the war decently dressed even though at that time clothing was not to be bought. The postwar period has been worse, 511 of course. There is a constant shortage of consumer goods and, even if they are available, the average person cannot afford them. Manufactured goods are mostly sent to Russia. Nevertheless, recent refugees from the Estonian SSR have told that people from Russia proper like to come to Estonia and the other Baltic states because the standard of living there, despite the war devastation, is still higher than in those parts of the U. S. S. R. which have been under Soviet rule since 1918. Furthermore, the Estonians seem to be especially skilled at remaking clothing from used material or from the new material they occasionally are able to get hold of.

292 National costumes, different in pattern according to counties, are still occasionally worn in Estonia. Men's national costumes are very rare and are worn only at performances of

464 during the depression this number rose to about [745] 8000. Emergency relief work was organized by the local governments every winter. In the summertime Estonia was in great need of workers for farming and mining, so much so that workers were even imported from Poland for this purpose.

746 In summary, social conditions in Estonia at the end of independence were quite satisfactory and constant improvement was being made. The public conscience was alert to the problems of poverty, disease and unemployment. Each winter public enterprises (balls, concerts, etc.) were arranged, the income of which was given entirely to the needy unemployed. The churches, too, did work in helping the poor and sick.

511 The last World War, and especially the Soviet occupations, have drastically lowered the

● 511 standard of living. There are today insufficient food rations again and the people have to spend their small incomes for buying high-priced black market goods. Although clothing is not rationed, it is extremely scarce and very expensive.

466 Working conditions in Estonia today are the same as elsewhere in the Soviet Union. The Labor Law does not protect the worker and the workers are, as a result, being considerably exploited. The work days are longer and there are many kinds of "voluntary" work to be performed after the day's work. The women and the youth are not protected by law from heavy and dangerous work. (For more details see Subparagraph 1m, LABOR FORCE)[1]

[1] [See cat. 116, pp. 256-274 -- Analyst]

474 441 officials with their own men and put the co-operatives under the dual control of the People's Commissariat for Trade and "Tsentrosoiuz," the Moscow co-operative headquarters. As a result, with orders coming from both quarters, there was much confusion. The co-operative movement was very popular in independent Estonia; there were 208 societies with 600 shops, handling over one-fourth of the retail and about one-half of the export trade, with a monopoly of butter, eggs and bacon. Under the Communist rule workshops and restaurants were all incorporated in the co-operatives. Prior to kolkhozation the trading operations of the farmers were also controlled by Communist co-operatives.

[51] Due to the shortage of consumer goods the co-operatives are not able to supply the people with the articles they are entitled to buy.

511 Way of life. According to all descriptions of the living conditions of the Vepsians at the end of the czarist rule and the beginning of the Bolshevik reign, their life seems to be quite primitive. Kettunen, upon his first arrival at Vepse in 1917, was overcome by the charm of this primitiveness (p. 41): "I at once felt as though I had arrived at the primitive Balto-Finnic imaginary land, where I had sometimes [493] wished to be, at least for a while." There are villages to which one cannot go by carriage in summer, but only on foot; for carrying loads a 511 kind of sleigh (purilazh) is used. Quite a num- 342 ber of houses are without chimneys, so that the smoke can only escape by the doors and windows. Some of the huts are not even rainproof; Kettunen tells that in a Vepsian house in Pjatina (Russian: Pyatino) they all were bothered by rain at night. There are no beds in the houses, and the people sleep on benches attached to the walls, or on the oven, or even on the floor. During the cold winters the Vepsians, following the Russian model, used to bring young animals into the room. Kettunen sometimes had to share his working room not only with other people but also with calves and poultry.

[343] The bathhouse is rather a rarity in 515 Vepse. Instead, the people used to bathe in the oven of the dwelling house. When the oven is heated, and some straw spread on its floor, one member of the family carefully crawls into it, feet first, so as not to touch the hot mouth of the oven. The oven is spacious enough for one person to sit. After he is in, he closes

2: Anonymous G-4,5 (no date) 1939 RB1 Baltic Countries
Estonians RG4

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Table 3.—*Monthly Wages of Agricultural Laborers and Cost-of-Living Indexes in Estonia, 1933 to 1937*

Year	Monthly wage (in kroon) of laborers on—						General cost-of-living index (1913=100)
	Yearly contract		Summer contract		Day work		
	Males	Females	Males	Females	Males	Females	
1933	14.4	10.7	19.5	14.7	29.0	22.8	88
1934	16.7	11.8	22.7	16.6	33.3	26.4	87
1935	18.7	12.1	26.2	18.4	38.4	31.2	88
1936	22.1	16.0	30.9	22.3	45.6	35.8	96
1937	27.2	19.5	38.1	27.1	55.0	43.2	104

INDUSTRIAL WORKERS

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There were partial increases in wage rates in Estonia in 1937, particularly in seasonal industries, such as the building trades and others. In table 4 average hourly wages and hours of labor per day are presented, according to size of establishment and by sex, for 1936 and 1937.

Table 4.—*Average Hourly Wages and Average Hours Per Day of Industrial Workers in Estonia, 1936 and 1937*

[Average exchange rate of Estonian sent in 1937=about 0.27 cent, U. S. currency]

Industrial enterprises employing—	Average hourly wages				Average hours of labor per day							
	1936		1937		First half of—				Second half of—			
					1936		1937		1936		1937	
	Males	Females	Males	Females	Males	Females	Males	Females	Males	Females	Males	Females
	Senti	*Senti*	*Senti*	*Senti*								
50 or more workers	37.4	24.3	40.5	25.8	8.06	7.91	8.11	7.70	8.12	7.84	8.14	7.85
20 to 49 workers	34.9	21.3	37.6	23.5	8.10	7.73	8.06	7.91	8.05	7.99	8.22	7.67
5 to 19 workers	30.9	19.5	33.0	20.8	7.91	7.78	7.91	7.85	7.96	7.79	7.95	7.79
Less than 5 workers	24.1	14.7	28.3	15.6								

Average hourly wage rates of industrial workers in Estonia are presented in table 5, for the second half of 1937, according to size of establishment and by sex and industry.

527 186 Instead of these, the people must march in parades celebrating the anniversary of the October Revolution, May Day, and on other such commemorative occasions.

527 In the fall are celebrated mardipäev (St. Martin's Day, November 10) and kadripäev (St. Catherine's Day, November 24), not as religious holidays but as occasions for big carnival dances in the cities and for races and dances by costumed children in the country, much like Halloween in this country. The "marts" (Martins--Halloweeners) recite folk songs for which they have to be given treats. This donation, in turn, is supposed to bring luck in farming. During these holidays fried goose stuffed with apples is eaten.

● 515 The custom of Saturday night bathing is commonly observed in the Estonian countryside.

● 515 Every farm has its own saun (steam bath) which is heated on Saturday night, and here the whole family has a thorough perspiration and washing, followed in summer by swimming in a river or lake, if one is near. In the towns are operated big commercial bathhouses which are patronized [757] by people who have none of their own. This sauna tradition is an old and cherished Finnish-Estonian custom and for centuries has been used also for medicinal purposes--to cure colds, muscular aches and the like.

777 There are many superstitions and prejudices in Estonia which in modern times are no longer seriously believed. A few common ones are:

[787] On New Year's Eve, melted tin is cast into cold water and the future is prophesied from the shape of the cast.

If the first person one meets on New Year's

511 Way of life. According to all descriptions of the living conditions of the Vepsians at the end of the czarist rule and the beginning of the Bolshevik reign, their life seems to be quite primitive. Kettunen, upon his first arrival at Vepse in 1917, was overcome by the charm of this primitiveness (p. 41): "I at once felt as though I had arrived at the primitive Balto-Finnic imaginary land, where I had sometimes [493] wished to be, at least for a while." There are villages to which one cannot go by carriage in summer, but only on foot; for carrying loads a 511 kind of sleigh (purilazh) is used. Quite a num- 342 ber of houses are without chimneys, so that the smoke can only escape by the doors and windows. Some of the huts are not even rainproof; Kettunen tells that in a Vepsian house in Pjatina (Russian: Pyatino) they all were bothered by rain at night. There are no beds in the houses, and the people sleep on benches attached to the walls, or on the oven, or even on the floor. During the cold winters the Vepsians, following the Russian model, used to bring young animals into the room. Kettunen sometimes had to share his working room not only with other people but also with calves and poultry.

[343] 515 The bathhouse is rather a rarity in Vepse. Instead, the people used to bathe in the oven of the dwelling house. When the oven is heated, and some straw spread on its floor, one member of the family carefully crawls into it, feet first, so as not to touch the hot mouth of the oven. The oven is spacious enough for one person to sit. After he is in, he closes

515 the door of the oven and, with a bathing whisk, throws water against the oven sides to create steam. After the bath, he crawls out and washes himself in a vessel on the floor, while the next bather enters the oven. The Russians in some places have the same habit of bathing in the oven.

805 There are no clocks in Vepsian houses, but time is determined by the rooster and by the sun. The important role the rooster plays in Vepsian households as announcer of the hour may have been the reason for the especially favorable attitude toward the rooster in Vepsian folk tales.

354 Lamps came into use in the last years of the czarist period. Since petroleum was expensive and difficult to get, especially during the first World War, splinters were mostly employed for lighting purposes. The old women, taking care of the animals, held burning splinters in their mouths, moving around like ancient witches.

322
415 In Middle and South Vepse the people live in a "wood age." They have very little contact with towns, but make the things they need for everyday use out of wood. Wooden vessels are used even for cooking purposes. Also, birch bark is generally used for making various articles, such as all kinds of baskets, cups, spoons, etc., which the Vepsians themselves call "silver dishes." Rozov tells that in 1926 he and his colleagues witnessed the Middle Vepsians boiling mushrooms in a

264 denominations or sects.

Table knives and forks are, for the Vepsians, too much of a luxury. Kettunen had a fork of his own, but the Vepsians did not like it and said: "It's really terrible to look at when you stick it into you lip."

● 515 It goes without saying that if people and animals live together, cleanliness cannot be achieved. The Vepsian children, too, did not add to the overall cleanliness of the homes. Kettunen relates that the children liked especially to sit on the eating table. Often the mother lifted her dirty, crawling child down from the table and threw a hot pancake to him, saying lovingly, "Eat, my dear."

One of the routine jobs done on Sundays is the killing of lice. For this purpose the whole family, one after another, kneels down in front of a girl who scratches the scalp with a big sheath knife.

796 Customs, superstitions, and recreation. The Vepsians stick to their old customs faithfully. Especially the most important events of a lifetime, the marriage and funeral, must follow set rules to the minutest detail.

585 The marriage of the South Vepsians is preceded by a feast (käzi-išk) in which the girl and her parents give their final consent to marriage. Some days before the wedding the girls of the village give a party for the bride,

like them built on the ground or on stone foundations, have low 342
walls, a heavy, high, gabled roof with turrets and wind-boards, cut
out windows with glass panes which with rare exceptions have re-
placed the sliding windows (Figure 11). The house is divided into
living room, threshing floor, and bedroom; in the first, which
usually has no floor, is the open hearth with the kettle-hook over
it. A container of resinous pine chips stands on the window sill or
on a corner shelf. Sometimes it is simply inserted without stand
between two beams of the wall. The cradle hangs from the ceiling
"Linde /or: Linden beams/ had often rocked the cradle with songs"
(Kalewipoeg). The beer jugs which resemble northern forms also [415]
belong to the household utensils. The Estonian usually settles in 592
individual homesteads which are surrounded by fences of slanting 343
poles. The gates swivel on twisted willow bands. A series of buil-
dings stands here together: barn; kiln /Riege oder Darre/ for drying
grain--because otherwise the fall rains would spoil much of it--
which in the winter is at the same time living room and kitchen;
summer kitchen; bathroom--as in Lithuania people bathe in hot 515
steam which rises from heated stones sprayed with water. The bather
lies on the sweat-bench and cools himself by beating himself with
a bundle of tender branches of birch leaves which is dipped in cold
water.

/21: Illustrations./

/22/ The Estonians.

II.

1. Woman from the island of Ruhnu, which is here represented as 000
the bridge to the north. 2.-7. Women's hats and hair styles. 8.-9.
Silver ornamental disks (sõlg, paternoster). 10. Costume from the
island of Muhu. 11.-13. Silver ornaments, particularly large breast
plates. 14. Implement for twisting rope. 15.-23. Patterns on woven
belts (wö). 24. Hatter's bow (tool for cleaning wool). 25. Piece of
a runic calendar. 26. Settukesi costume, dress with striped sleeves,
blouse with woven inset, bandana. 27. Costume from Muhu. 28.
Woman's overcoat of white wool. 29. Blouse with inset. 30. Belt
from Hiiumaa made of leather and punched brass.[1]

Nos. 7, 8, 9, 14, 15-23, 25, 26, 28, 30 are in the Museum für Völkerkunde in Lübeck.

[1] [For illustrations, see 1: Karutz, E1 Europe, cat. 116, p. 17a--Analyst]

11: Scheffer O-4,5 (ca. 1660) 1704

EP4 Lapps
Letts RB4
Estonians RG4 ●

Le E 262 566 Le E 833 848 Le E ● 515 576

dry Cheeſe and Water, is without Queſtion the Reaſon, that tho' whilſt the Men and Women are Abroad in their Lords Service, and lye without any diſtinction of Sexes theſe few Hours they have allow'd them for Reſt in the Barns, yet they are ſo far from being ſenſible of thoſe pleaſing Motions, which are ſo natural to others, that it is next to a Miracle, to hear of a Baſtard begot betwixt them; unleſs we would attribute this Defect to the Coldneſs of the Climate, it being certain, that in thoſe Parts they are more regardleſs in this reſpect than the more Southern Nations; nothing being more common here, than for Men and Women to ſit promiſcuouſly at one long Table, in order to undreſs themſelves, before they go into the publick Bath-ſtoves, where both Sexes are attended only by Women; and in private Houſes, both Men and Women frequently enter the Bath-ſtoves together, without making any great Account of the Matter.

Le E 779 695 566 Le E 796 794

As this Slavery renders them incapable of thinking of a future State, ſo all their Thoughts are bent upon this Life, tho' it be never ſo Miſerable; which is the Reaſon that when they take an Oath at Law, they add this Curſe, *That if they Swear Falſe, the Curſe of God may fall upon their Bodies as well as Souls, and that their Children, as well as every thing elſe that appertains to them, may feel the Effects of it, to the ninth Generation*: In *Eſthonie*, and about *Riga*, when the Peaſants are to take an Oath at Law, they put a Turf upon their Heads, with a white Staff in their Hands, intimating, that if they Swear falſely, then their Children, and Cattel may become as dry as the Turf and Stick. This as well as the putting of a Needle and Thread into the Graves of their deceaſed Friends, ſavours much of the beforementioned Pagan Superſtitions of their Anceſtors; but they have others, beſides theſe, which may very well be look'd upon as the true Relicks of them. Thus they frequently perform their Devotions upon Hills, or near a certain Tree, in which they make many Inciſions, and after they have bound them up with ſome red Stuff, offer their Prayers here, which always tend to temporal Bleſſings. Thus they go on Pilgrimage every *Lady-Day* to an old, ruin'd Chappel, two Leagues from *Kunda*, betwixt *Rival* and *Narue*, where they ſtrip themſelves of their Cloths; and after they have been Kneeling a while in the midſt of

the

87| 212 founding of the Estonian National Museum and the Estonian Literary Society are examples of the Estonians' hard struggle for education. [369] Earlier, the better educated people concentrated in the cities, but in the second half of the independence period there were already many farmers with secondary and higher educations.

186 [517] Country life itself was made more attractive by the cultural activities conducted through the Educational League and other societies. Cultural and economic endeavors have always been interrelated with the constructive and positive nationalism characteristic of the Estonian people. Although in later years and during independence patriotism was not expressed in such glowing words as during the Awakening, nevertheless it was the stimulus of many idealistic enterprises and of all the cultural and economic progress made during the~~se~~ -5- years.-

175 [871] which organized a nation wide collection of money for the establishment of an Estonian gymnasium to be named after Czar Alexander I. Response to this was amazing--to the amount of 100,000 [814] gold rubles. The Society of Estonian Literary Men was founded in 1872 for the promotion of Estonian literature, language and history. ● [517] Several other societies also were founded, such as the Theater Society "Vanemuine" at Tartu, many farmers' societies and local music and theater groups.

175 186 The National Awakening[1] took a political turn when energetic Carl R. Jakobson arose to leadership and started his weekly Sakala. Jakobson, a daring and able politician, launched a vigorous campaign against the "number one enemy of the Estonian people": the Baltic German nobility. He demanded for the Estonians

[1] [For background, see cat. 116, pp. 26-29--Analyst]

814 because several Finnish and Swedish scholars
177 helped to lay a foundation for the teaching of
national sciences in the first years of Tartu
000 University. In this chapter there will be only
scattered references to the Baltic German fine
arts.

517 Of all the fine arts the most popular among the
Estonians have been literature, music, and the
theater, all of which are founded on native traditions, especially Estonian literature and
[554] music. Writers, artists and intellectuals have
enjoyed real prestige in the culture, although
they never have received kingly royalities and
have always lived modestly. The Estonian
Republic used to pay permanent subsidies to
outstanding writers and artists from the Cultural Fund.[1] These payments, although modest,
secured for these writers and artists a minimum

[1] [See cat. 116, pp. 55-56 --Analyst]

517 livelihood and enabled them to dedicate themselves to more extensive tasks.

538
533 Folklore. The Estonians have a wealth of folklore much of which has been recorded. The local German nobles were not enlightened enough and lacked interest in recording the non-German (as they called Estonian) folklore. Very few Estonian folk songs were recorded before the nineteenth century. The famous German scholar J. G. von Herder published in his Stimmen der Völker in Kieder (1778) eight Estonian folk songs, which awoke an interest in folklore in the backward Baltic corner. In the first half of the nineteenth century, when the Estophile movement among the Baltic Germans was at its height, several pastors and teachers recorded Estonian folklore and published it. The

538 Russian revolutions, Vilde was exiled, like many other Estonian intellectuals. In Copenhagen, he wrote two of his masterpieces, the witty comedy Pisuhänd ('The Dragon'), 1913, which is still the best in Estonian literature, and the novel Maekula piimamees ('The Milkman of Mäeküla'), 1916, a psychological novel about the tragic triangle of an Estonian milkman, his young wife, and a Baltic baron. With this novel, which has traits of Neo-Romanticism, Vilde reached his peak as a master of style. In his later years Vilde was granted a permanent subsidy from the Culture Fund[1] and a house at Tallinn in recognition of his contributions to his homeland.

517 538 The Neo-Romantic period (1905-20) in Estonian literature was led by the Noor-Eesti ('Young Estonia') school of writers, the most

{[see cat. 116,

pp 55-56--Analyst]

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517

outstanding of whom were Gustav Suits, their intellectual leader, A. H. Tammsaare and Friedebert Tuglas, V. Ridala, E. Enno and Johannes Aavik. The Neo-Romanticists turned to their imaginary worlds, disillusioned with life after the 1905 Russian revolution. In the first of the five albums published by Noor-Eesti is found Noor-Eesti's slogan: "More culture! More European Culture! Be Estonians, but be Europeans as well!"

With Noor-Eesti began the genuinely modern Estonian literature. The aims of their literary efforts were 1) liberation of Estonian literature from the one-sided Russian and German influence, making special efforts to translate French, English, American, Scandinavian and Finnish authors; 2) broadening of the subject matter of the literature; 3) raising the level of Estonian

538 language and literature to that of European literature; and 4) improvement of the appearance
517
of Estonian books with the cooperation of Estonian artists.

538 G. Suits' (1883-   ) first volume of poems Elutuli ('The Fire of Life'), 1905, is ecstatic in its youthfulness and presents new and fresh forms of expression. He, too, had been in exile, but was able to study literature and esthetics at Helsinki University. His second volume Tuulemaa ('The Land of the Winds'), 1913, an expression of the author's deep disillusionment, is considered one of the best single volumes of Estonian poetry. In some of his poetry he has made masterly use of elements of folk poetry. Now in Sweden, Mr. Suits has centered his literary research on Kreutzwald.

Friedebert Tuglas (1886-   ) is a master of

754 A cure can be effected only if it is accompanied by the reading of incantations.

Sometimes the magical tricks used in healing may have undesirable effects, such as the methods used by an old woman for curing a man's rheum. She read an incantation over the water, spat into it, waving at the same time the shears in her hand, and then threw the cold water on his naked back.

754
789 The Vepsians believe that not only supernatural spirits but also people can cause sickness and other mishaps by their "evil eyes." To protect themselves they have several magic rites to abolish the bad effects of these people. Thus, before going hunting, they smoke their guns in the fire to rid them of any kind of witch's spell. During the wedding ceremonies they shoot guns in the house to ward off the effects of evil spirits and evil people. The Vepsians consider the gypsies to be powerful magicians who must not be made angry. Since the gypsies are aware of this supposed power, they do not fail to profit by it. Kettunen tells of the arrival of cartful after cartful of gypsies at a South Vepse village during the wartime famine in 1917-18 and how they were treated in the best possible way by the villagers.

517 The Vepsians are gregarious and join together either for work or for pleasant pastimes. These gatherings are especially common in winter when everyone has much free time on his hands. On such occasions they sing, tell

517 stories and jokes, and tell riddles in order to find out who are the smartest among them.

527 From the Russians the Vepsians have acquired the habit of celebrating festivals on a large scale. One of such festivals, Jyrgin praznik, is described by Kettunen (pp. 48-49). For this feast each person spent his very last resources, willing to suffer hunger a few weeks later. After beer and liquor were made, and the foods prepared in all the houses, the festival began. "The huts that had no chimney as well as the white rooms in Tshaigla were teeming with people, who had come from near and far, with relatives, acquaintances and strangers. They revelled three, four days at a stretch, afternoons, nights and mornings in the light of a small lamp or a flickering splinter-fire. They drank, yelled, shrieked and fought, but most of all they danced, for even the old men seemed to consider dancing a polite recognition of the hospitality of the house. It was extremely funny to see those bearded old men performing solo dances in their big felt shoes, their serious faces sweating, as if fulfilling a difficult work obligation. The whole feast was like some kind of a 'God's feast' described by Agricola in which 'girls got drunk and women got drunk'; unfortunately, also, Agricola's verse of 'doing many shameful deeds' fits well these Vepsian bacchanalias."

Annex "A," Subparagraph li,

Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

538 Folklore. Folklore is the most important manifestation of the Vepsian national culture. The literature in Vepsian, created mainly during the Bolshevik reign, is limited
● 517 to a few textbooks. Russian literature has never been able to satisfy the literary needs of the people. For this reason, it has been necessary to resort to an oral tradition which today is still alive to a certain degree. The Vepsians like company and have the habit of spending long winter evenings, especially during fasting time, together singing, telling stories, jokes and riddles. In this practice, the most talented people have become such skilled artists that their fame has passed beyond the boundaries of their own villages. Although the knowledge of the old Kalevala runes is limited to only a few fragments, which are not even generally known, the Vepsian lore is, nevertheless, quite abundant and variegated. Needless to say, it reveals a strong Russian influence.

533 The most common folk songs are the so-called chastushka (the term borrowed from Russian), which are sung by all of the Vepsian women. They consist of only four lines and have a simple melody. They deal mostly with

177 ing Livonian patriots were investigated and
[668] frequently molested by the police. The teaching of Livonian was to some extent tolerated in the schools (two hours a week as an elective), but the futility of it was preached incessantly.
● [517] In the 1930's there developed a nationally conscious Livonian intelligentsia under Estonian and Finnish schooling, but they were not given teachers' posts in their own villages. The Latvians also refused to pay regular salaries to teachers of the Livonian language but gave them only pocket money. In answer to the Livonians' petitions to grant them some money for printing books in Livonian, a big library in Latvian was sent to them. In Livonian villages four branches of the Latvian cultural societies were organized. The above-mentioned measures all served one purpose: the quick Latvianization of the handful of Livonians still left.

[166] During the second World War the Livonians were sent again away from their seacoast homes to their neighbors, the Latvians. Undoubtedly this again deprived them of many of their kinsmen. The complete Latvianization of the few Livonians who have remained is, at any rate, a question of only a few decades.

Annex "A," Subparagraph lf, Sociological Background

SOCIAL STRUCTURE

565 Class system. Class distinction among the Livonians is based on economic differences. Before the occupation by the Soviet Union in 1940, there were basically three kinds of people who represented three different classes: a) the farmers, that is, the owners of ancestral farms (4-8 ha. of arable land and 25-50 ha. of meadows); b) the small farmers who lived on the land of the farmers or of the former noblemen (owning at the most 8 ha.); and c) the tenants. There was also developing a special class of speculators, called the "bourgeois," who in the class system corresponded in prestige at least to the old farmers.

Class distinctions were more noticeable in East Livonia where the people were generally more prosperous. Here, for instance, the "bourgeois" were not admitted into the co-operatives. The class differences appeared also in the political convictions: the farmers were more for the rightist parties, the poorer elements for the Social Democrats.

575 Societies. The only cultural organization
517 of the Livonians, Liivõd iit (The Livonian Company), started its work in 1923, after several difficulties presented by the Latvian government were overcome. It embraced

575 517 all the Livonians who were nationality conscious, and became the center of the Livonian revival. The Society had its choir, dramatic company, library, etc. With the help of the Estonian, Finnish and Hungarian brother nations, a modern "house of culture" was erected for the Society. The work of the Society was stopped upon the occupation of Latvia by the Soviet Union in 1940.

474 The only economic associations were the co-operatives, which were organized for the sale of fish and procurement of fishing gear.

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[177] 538 517 The Livonian fairy tales are, in the main, borrowed from Latvian. Telling tales and different kinds of stories and anecdotes is a favorite Livonian pastime, practiced at home, on visits, in taverns and on fishing trips. The Livonians also enjoy telling proverbs and riddles.

214 [197] Literature. The Livonian literature is also very scanty. The only book in Livonian until recent times was the translation of the Gospel of Matthew, published in 1863 by the British Bible Society. This appeared in two dialects and was translated by the teachers Prinz from Piza (western dialect) and Pollmann from Koshtrõg (eastern dialect). The orthography was based on Sjögren, the first scholar who studied Livonian in the middle of the nineteenth century. In 1880 appeared a new edition of this book in the eastern dialect in the Latvian orthography. In the early 1920's several Livonian readers (Esimene liivi lugemik 'The First Livonian Reader,' etc.) were published by the Academic Society of the Mother Tongue in Estonia. The Estonian Temperance Society also published a few books for the Livonians, including a play dealing with temperance. Later the Finns began the publication of Livonian books of which the most significant are the Jemakiel lugdõbraantõz ('The Reader of the Mother Tongue,' Helsinki 1935) by P. Damberg, and the translation of almost all of the New Testament by K. Stalte (Helsinki, 1937). K. Stalte also published

21: Kolarz J-4 (no date) 1952 R1 Soviet Union
Estonians R64

quite a number of prominent left-wing intellectuals to whom Moscow 665 had surrendered the leading governmental posts in the country, in the absence of genuine die-hard communists. Thus the well-known Estonian historian, Hans Kruus, was at first Deputy Prime Minister of Soviet Estonia, and later Foreign Minister. The poet, Johannes Semper, was Soviet Estonia's first Minister of Education. The writer and poet, Johannes Barbarus (Vares), was President of Soviet Estonia until his death in 1947.

All these and other leading officials of the Estonian S.S.R. used to be 517 people of considerable standing in 'bourgeois Estonia'. They were both 554 pro-Russian and pro-Communist, but they were also imbued with Estonian 177 national traditions. They had all been reared in the spirit of the literary movement 'Young Estonia' (Noor Eesti), which had been both progressive and cosmopolitan in character. Its principal slogan used to be: 'More culture, more European culture. Be Estonians, but be Europeans as well'.[34] Estonian literature had been much more influenced by Western writers and poets than by Russian ones. To be cut off from Western contacts was therefore an unbearable thought to intellectual communists such as Johannes Semper, who had translated into Estonian the works of Victor Hugo, Emile Zola and Verhaeren.

Another tradition dear to all Estonians is that connected with the 186 National Song Festival the first of which was held in 1869 and was the 527 first great manifestation of Estonian nationhood. Even many Estonian 533 communists thought that the festival, which was celebrated both under the Czarist régime and in the independent Estonian Republic, ought to be preserved as an expression of the artistic genius of the Estonian people. The Twelfth Estonian Song Festival of 1947, the first to be held in Soviet Estonia, was organized by people whom one could with some exaggeration describe as national Estonian communists. Under their leadership the festival made ideological concessions to the Soviet régime, but it was at least Estonian in form. Russian songs and Russian choirs had been kept out of it.

The central authorities of the U.S.S.R. could not in the long run tolerate 668 this attitude of the Estonian intellectual *élite*, its attempt to reconcile communism with friendliness towards Western European culture. As soon as the situation was ripe, the régime had to strike its blow against the recalcitrant Estonian communists and establish total ideological uniformity in Estonia. In the spring of 1950, on the eve of a new Song Festival, the régime considered that the moment was appropriate for a big shake up. The men who in June, 1940, had lent themselves so willingly as tools of the Soviet régime were removed from their posts. The same fate was meted out even to all the Moscow-trained Estonian communists who had not given proof of sufficient vigilance in the discovery of nationalist trends in the Estonian S.S.R.

538 [177] Folk tales are usually more international in character than the songs. Two streams of tales have collided in Estonia: Russian and German, the latter distinctly dominating. There is an abundance of tales dealing with magical themes, but relatively few historical and animal tales. Kreutzwald[1] made popular the German Reinecke Fuchs tales (Reinuvader rebane). Tales of orphans and cross stepmothers are
522 well-known. Despite the hardships of slavery
539 to which the Estonians have been subjected, there are a lot of humorous tales, among them the very popular tales of the Shrewd Ants and the Old Headen (Kaval Ants ja Vanapagan), in which Vanapagan is a dupe with great physical power whom Ants always outsmarts. Many types of people are targets of folk humor; stingy and lazy persons, tailors, soldiers, students and

[1] [see cat. 116, p.155-- Analyst]

538 [522] professors, nobles, Setus, gypsies, Jews and city people. Many tales explain the origin of rivers, lakes, hills, swamps, and forests and the creation of certain animals.

177 771 Folk religion. Of special interest is Estonian folk religion. The geographical situation of Estonia has encouraged numerous borrowings in folk religion from Goth, German, Swede, Russian and Baltic neighbors. At present, more research is needed to differentiate between the original and borrowed elements. German influence appears to be the most overwhelming, and can be traced in almost any type of belief. These beliefs are used today more as literary and artistic subjects than as real superstitions or beliefs in everyday life.

771 The basic characteristics of Estonian folk

542 world's championship in Helsinki (1937) and in ●[524] Lucerne (1939). Chess also is widely played.

[541] Estonian Games, like the Singing Festivals, were arranged at five-year intervals in all types of sports. Performances of folk dances were especially impressive, with hundred of pairs of dancers participating.

Estonian athletes continue to excel also under the Soviet rule, but they appear on U. S. S. R. teams and their nationality is not mentioned.

181 Basic attitudes. Estonians are not always an easy-going people. They have to a certain degree the "heavy spirit," a kind of basic suspiciousness and distrust and a tendency toward pessimism. Their hard past and the injustices suffered at the hand of their conquerors are perhaps good reasons for these attitudes.

533 Of special interest are the song-tales whose first lines are usually recited and which are then continued in the song. Due to the lack of musical instruments, especially in former times, special dance songs have been sung to accompany the dances.

538 Storytelling is the most favored pastime of the Vepsians. Some Vepsians have achieved in this art a high degree of skill. Especially common in the tale repertoire are the animal tales, but tales of priests, farm hands, the devil, the stupid but lucky youngest brother, and some anecdotes are often told. Since the Vepsians are bilingual, the stories are told either in Vepsian or in Russian. Fairy tales form the most vital genre among the Vepsians, and even the children practice telling them.

The Vepsians have so many proverbs that for almost every situation there is an appropriate saying. Part of them have been borrow-
● 524 ed from the Russians, but a part are also
538 clearly of local origin. The solving of riddles is practised not only among the children but also among adults. Sometimes a group of people come together to tell riddles and thus to find out who is smartest among them. Quoted here are several representative proverbs and riddles:

(a) Who grows up without discipline will die without honor.

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538 (b) Who digs a grave for the other one will fall in himself.

(a) The small Makarii asks everybody to lift up his feet. /Treshold./

(b) Four brothers run next to each other, but cannot reach each other. /Wagon./

(c) In the middle the fire is burning, around is the Lake Onega. /Samovar./

751 Charms and incantations are used for healing sickness, averting dangers, and if the mishaps have already occurred, for finding relief from trouble. Especially interesting are the snake charms. The Vepsian charms and incantations seem to be, for the most part, of Russian origin.

533 The spiritual songs and legends are presented mainly by people who have seen much trouble--the old people and the beggars. Blind people on their begging trips used to sing them. The spiritual songs are taken over completely from the Russian songs.

Weeping songs are sung mainly on two occasions--in connection with marriage and with death. But any adversity can be the subject of weeping songs. In recent years the Vepsians have sung of the war, which rolled over their villages and robbed them of their husbands,

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721 successfully carried out and on June 5, 1919, the Red Army was driven from northern Latvia.

But in this same month the Estonian troops in Latvia were confronted with a new enemy: General von der Goltz and his Iron Division and "Landeswehr," consisting of Baltic German volunteers. Decisive battles with the Landeswehr were fought on June 20-23 at Võnnu-Ronneburg under the command of Major-General R. Põdder. With great enthusiasm the Estonians went against their historic enemy and, after raging battles, they drove the enemy back to the south to Riga.
[527] In commemoration of the victory over the Landeswehr and other victories, June 23rd, was celebrated during the Estonian independence period as Victory Day.

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728 The war with the Red Army continued outside of Estonian territory until Soviet Russia made

562 gatherings. On those occasions the mothers of
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[168] large families received rewards.

593 [527] Family reunions tended to keep alive the feeling of belonging between relatives. The most important family gatherings were weddings, baptisms, funerals, birthday parties, and visits during the chief holidays such as Christmas and Easter. At these gatherings several generations met and shared their joys and sorrows. In the everyday life each independent family lived its own life, but in cases of emergency, all the relatives usually helped as much as possible.

593 858 During the Communist regime the authorities have often tried to force a wedge into family unity. They try to use children as spies and urge them to tell what the parents talk about at home, who is visiting in their home, and such things. Thus the parents have to distrust their

Baptism is usually a big feast
851 celebrated at home some weeks after the birth
795
of the child, with relatives and friends attending.
The next big celebration in a young person's
life is his confirmation day, a time of presents
585 and gay parties. Weddings used to be the biggest
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of all celebrations, which in the country often
lasted for several days, sometimes even as
long as a week. Weddings in urban communities
764 are usually one-day affairs. Funerals were
also a time for large gatherings, but the time was
spent mainly in quiet conversation.

527 One of the nationally celebrated holidays is
St. John Day's Eve (jaani-laupäev), June 23rd,
famed in all northern countries as the midsummer
(equinox) holiday. The romantic traditions of
this night are still kept alive in the countryside
and many townspeople go out to celebrate it.
Barrels stuffed with lumber and tar are placed

●527 on hilltop poles and lights. The young people gather to sing, dance, play games, and make merry, the older people to talk and enjoy the fun of the young. It is the climax of the summer, the time of the short light nights in the northern [777] countries. According to old fairy tales,[1] the fern is supposed to bloom this night and the person who can find it will have good luck. The im-
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527 portance of this holiday in Estonia was increased when June 23rd was made a patriotic holiday, Võidupüha, 'Victory Day.' On this day runners were sent from the capital by the Riigivanem, later the President, all through the country carrying live torches. By these "victory fires" the people listened to patriotic speeches, musical performances and other entertainment. Võidupüha, like all other national holidays (Independence Day, etc.), is now forbidden.

[1] [For folktales see cat 116, pp 165-171--Analyst]

527 186 Instead of these, the people must march in parades celebrating the anniversary of the October Revolution, May Day, and on other such commemorative occasions.

527 In the fall are celebrated mardipäev (St. Martin's Day, November 10) and kadripäev (St. Catherine's Day, November 24), not as religious holidays but as occasions for big carnival dances in the cities and for races and dances by costumed children in the country, much like Halloween in this country. The "marts" (Martins--Halloweeners) recite folk songs for which they have to be given treats. This donation, in turn, is supposed to bring luck in farming. During these holidays fried goose stuffed with apples is eaten.

515 The custom of Saturday night bathing is commonly observed in the Estonian countryside.

764 On Votes' burial customs we have a description by Porthan referring to the end of the eighteenth century. According to Porthan, the Votes buried their dead in the graveyard
765 in the forest. After the dead person was buried and the grave covered with a big stone, the people remained for about half an hour, singing special songs (loilotukset) and eating. When they finally went away, they left all the remaining food, such as pies, tarts, buckwheat bread and cabbage, and the drinks, such as beer, vodka and honey, to the priest. The mourning ceremony was repeated at the grave twice a year, on Whitsuntide and on the day preceding Michaelmas.

764 At the present time the burial occurs as follows: The corpse is placed on the floor on the straw and washed (this straw is later buried). Then it is lifted on a bench and the eyes are covered. Later it is placed into the coffin and taken to the church. After the priest has blessed the dead person, he is brought home again and then taken to the graveyard. At the end of the burial the people eat at the graveyard peas, eggs, etc. When they come home, they eat again.

● 527 Not only the weddings and burials, but many other events, memorable days, major agricultural works, etc., are observed with special customs and rites. Below, some of these customs, based on Prof. Ränk's studies among the Votes in 1942-43, are briefly mentioned. The so-called hlaari-Day (August 31) was closely connected with the well-being of the horses. Formerly the horses were taken to the yard of the church where the priest sprinkled and blessed them. At home, a special

● 527 hlaari bread was baked and eaten, while a sheaf of oats was at the same time kept in the corner behind the end of the table. This sheaf was given afterwards to the horses. There were also certain rites observed at the beginning and finishing of the harvest. Both the first and last sheaves of rye were sometimes preserved and kept in the holy corner. Before cutting the last of the rye, a bread or pot with porridge was put between the straws in the field. This was believed to have a certain magical effect on the future yield.

342 When the building of a new house was started, a silver coin was put under the place where the holy corner was to be built. After the first beams were placed, a small banquet was arranged in the building. When the family moved into their new home, the eating-table and the icon were taken in first. This was usually followed by a bigger festival, to which the guests brought along bread and milk. On this occasion a big candle was lit in front of the icon.

527 The Vepsians have also several customs pertaining to the celebration of calendar festivals. On New Year's Day, for instance, they perform various magical actions. They dip splinters into a hole in the ice, light them, and predict, from the way the splinters burn, events of the coming year. They also take a pot of rich porridge into the kiln, bow to each corner, ask the spirits to come and eat the porridge and to help them during the harvesting period the next fall. In the evening they go to kulikoil, that is, to make fun in disguise in village houses. The jokers must be let in, even if the family is sleeping when they arrive, and they are shown respect which is almost mingled with fear.

771 Recent descriptions of the Vepsians show how strongly their everyday life is even today permeated with the darkest superstitions. When Kettunen in 1917-18 undertook to open their eyes, he had no success at all. Instead, some of them began even to consider him some kind of magician.

754 The Vepsians believe that sicknesses are not dependent upon the human organism but are caused by evil powers outside the body. They are convinced that only magic and witchcraft can cope with these evil forces. If someone falls sick after bathing, they go into the bathhouse, taking bread, salt and other offerings there, and read a charm to the spirit of the bathhouse. If the sickness is caused by the forest, then they try to reconcile the forest spirit with sacrifices. Often they resort to the help of a witch, who is usually in every village.

517 stories and jokes, and tell riddles in order to find out who are the smartest among them.

527 From the Russians the Vepsians have acquired the habit of celebrating festivals on a large scale. One of such festivals, Jyrgin praznik, is described by Kettunen (pp. 48-49). For this feast each person spent his very last resources, willing to suffer hunger a few weeks later. After beer and liquor were made, and the foods prepared in all the houses, the festival began. "The huts that had no chimney as well as the white rooms in Tshaigla were teeming with people, who had come from near and far, with relatives, acquaintances and strangers. They revelled three, four days at a stretch, afternoons, nights and mornings in the light of a small lamp or a flickering splinter-fire. They drank, yelled, shrieked and fought, but most of all they danced, for even the old men seemed to consider dancing a polite recognition of the hospitality of the house. It was extremely funny to see those bearded old men performing solo dances in their big felt shoes, their serious faces sweating, as if fulfilling a difficult work obligation. The whole feast was like some kind of a 'God's feast' described by Agricola in which 'girls got drunk and women got drunk'; unfortunately, also, Agricola's verse of 'doing many shameful deeds' fits well these Vepsian bacchanalias."

585 where the crown is taken off her head and a cap is put on instead, as a sign of a married woman. The celebration continues for a day and night, and at its end the bridal pair is presented with money.

764 Besides the wedding, much attention is paid to the burial. During the burial the old customs are exactly followed and various signs are observed in the fear that they may have some bearing on the life of the living.

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789 Certain memorable days of the year are observed. Special customs are connected with each saint's day and holiday. On Matthias Day, for instance, one is not allowed to bring light into the room, so that there will be no flies. On Nicholas' Day, the people must boil meat and kill a cock. On Martin's Day the boys put on fur coats, inside out, make a beard like that of the devil, take a cane and roam around, beating children and girls. On Shrovetide evening the girls put white shirts on and go out to make fun. On Anthony's Day net weaving is prohibited, otherwise the pigs will tear it. On the morning of Maria's Day a key is given to the pigs, so that the pigs will know where to get their food. On Good Friday the girls go to the barn to feel the testes of the ox or ram so as to find many bird's eggs in the spring. On Christmas Eve the people go out to look at the stars to find out whether there will be many little lambs. And on Christmas they drink beer, eat

527 white bread and dance. On New Year's Eve at midnight they go to the well to drink liquor;
789 the water in the well is then believed to change to liquor. Afterwards they go to listen to how the horses talk in the stable.

181 The entire life of the Livonians is imbued with superstitions. Various phenomena are believed to forecast rains and storms, sun and drought, and in the same way the future is forecast from dreams and palmistry. The Livonians see all kinds of signs of luck or misfortune and arrange their life accordingly. (For details of their superstitions, see chapter lk.)[1]

113

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[1] [See cat. 116, pp. 42-49 - Analyst]

quite a number of prominent left-wing intellectuals to whom Moscow 665
had surrendered the leading governmental posts in the country, in the
absence of genuine die-hard communists. Thus the well-known Estonian
historian, Hans Kruus, was at first Deputy Prime-Minister of Soviet
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545 troups in villages which gave performances in the community houses. Interest in the theater was considerable, and the bigger theaters at Tallinn and Tartu were able to retain their high artistic level because of the generous support which they received from the Culture Fund.

531 Art. Estonian peasant art consists mainly of woodcarving with decorations of floral motifs in northern Estonia and geometric patterns in the South. Metal work was less popular, although there exist numerous silver articles such as brooches, pins, chains and rings. Different kinds of Viking brooches are popular among Estonians today. Estonian national costumes, worn with jewelry, demonstrate the decorative abilities of Estonian women.

000 In modern Estonian art painting has been the

Annex "A," Subparagraph li,
Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

●531 Folk art. Livonian folk art is rather meagre. If we compare the Livonian national dress, which is now completely out of use, with the Estonian and Latvian dress we can see that the Livonian clothing is far inferior in beauty. The same poverty appears also in the Livonian wooden articles. The small Livonian tribe has not been able to maintain its traditional popular art, nor has it accepted any fruitful influences from the Latvian folk art. But when the Livonians long ago were an independent people, the situation was quite different. Much silver jewelry was found in their former habitat, which gives evidence of the careful work, the variety of form and the artistic talent of the early Livonians.

533
/77 Folklore. The lion's share of the present Livonian song repertoire is simply translated from Latvian, but original songs are rare. Old features common to Estonian and Finnish songs have not been preserved. Interesting perhaps is the inclination of the Livonians toward the alliterative beginning rhyme, which is typical of Balto-Finnic folk songs. Many of the Latvian songs were borrowed by them a few generations ago, so that they now have a firm Livonian popular tradition already. Some of the Latvian folk songs (the old four-

1: Karutz--18   E-4 (no date) 1925   E1 Europe
Estonians RG4

/22/ The Estonians.

II.

The Estonians' original clothing was probably, as elsewhere in the birch territory, made of bark and of hide and fur. Later they learned to twist yarn out of all kinds of vegetable fibers and to dye, spin and weave it. They also learned to mill sheep wool into felt and to spin and weave wool, cow's hair and horsehair. In the Kalewipoeg, the old literary source, there is mention of white, dotted shirts, dresses with gold threads, headbands with colorful stripes, colored scarves and colored belts. Thus the Estonians have always taken great pleasure in color. Even today this enjoyment of color is still present, but of course only in a diminished degree. The shirts of the women are decorated by having patterns woven into them. The stockings have patterns knitted into them. The narrow belts of both sexes which are made on the hand-weaving frame and with small weaving boards have colored designs. Both are disappearing, and with them the last remains of ancestral costume. On the belts the patterns are in a chain and show rhombic fields, rows of hooks, swastika and star configurations. They remind one at once of Near Eastern carpets and surely go back to them, i.e. the designs, not the belts themselves which have always been customary for the indigenous long frocks. White frocks, of which the Kalewipoeg speaks, still occur today as women's coats with white and green edges. They are buttoned in front right over left. In the back they are slightly gathered on both sides so that they are a little loose in the hip. They are similar to south Slavic styles. The long blue linen frocks (Figure 26) are peculiar. They have a shirt-like opening in the front which is closed with buttons--formerly it was closed with silver buckles--through two narrow pieces of the same material which are sewn onto the back edge of the sleeveless sleeve holes and almost hang down to the ground /sic/. These pieces are now ornaments, and also whips with which the woman keeps the sheep and the children under control. Originally they were the sleeves which were cut away when the long ornamented shirt sleeves became the fashion and were supposed to remain visible. Then they deteriorated into strips. The street coat of Turkestani Sartin (see this atlas, Volume I, page 113, Figure 4) shows a similar development of the sleeve becoming super-

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291 531 fluous, but of course for different reasons. This coat is pulled over the head from the back and gathered in front of the face in order to cover and complete the closing of the short horsehair veil. The sleeves are laid back and stitched together on the back. Stripes woven into the material, as in the shirts, are still seen in towels, in the decorative cloths of the saint's shrine in the corner of the old rooms in Settukesi, the Estonian territory near Lake Peipus, and in bandanas. On the island of Hiiumaa there still occurs a costume consisting of a woven wool frock with red and blue vertical stripes, a bodice sewn onto it, a small jacket of white linen with small vertical pleats pressed into it, a red wool bandana which is intertwined with the braids, and lies like a crown on the head and then falls down to the shoulders in two broad ribbons (Figure 7), a leather belt with punched brass sheets and brass buttons and with an appendage in back of fourteen pairs of brass chains which come together in the middle in a ring. The belt also has a knife sheath of engraved lead with year and house sign, and a small wool money pouch (Figure 30). Only on the island of Moon do the Estonians wear a flat, multi-colored, round, lid-shaped cap on their short-cropped hair. With it they wear a blue frock and red stockings. Formerly much work went into the head coverings which were made sometimes tower-shaped, sometimes crown-shaped, high or low, pointed
301 or round, of cardboard or cork and wool or linen. Some of the Estonian women on the mainland still own very rich ornaments of silver buckles, chains, rings, hangings, small disks and sometimes huge bent breast plates. Disks with a cross cut out of the middle were called pater. They originate from the time before the Reformation; otherwise they liked to use Russian, German and Swedish coins for such hangings. Figure 9[1] shows a disk with the Estonian coat of arms (three leopards), with the sign of the craftsman, and the silver stamp. The last two have been required in Riga since 1542, in Reval since 1547 "with the town sign /teken/ and everyone with a sign /teken/ of his own." The disk in Figure 9[1] is bent outward in the center like a shield, has an eight-cornered star and is bound around the outside with a ribbon.

/23: Illustrations./

/24/ The Estonians.

III.

0001 1. -2. Physical types. 3. Old men's costume. 4. Grinding the potter's

[1] [See 1: Karutz, E1 Europe, Cat. 116, p. 17a---Analyst]

532 In modern Estonian art painting has been most popular. The first prominent Estonian artist was J. Köler (1826-99), who studied and worked in St. Petersburg and was elected a member of the Imperial Russian Academy of Arts. His portraits and landscapes could be classified as "realistic." Later on, many Estonians studied art in the Dusseldorf Academy of Art under the direction of Hoffmann and K. F. E. von Gerhardt. Konrad Mägi (1878-1925) was an outstanding landscape painter in the French post-impressionistic style. Nikolai Triik (1884-1940), an outstanding portraitist and engraver, cooperated closely with the Noor-Eesti writers group. Ado Vabbe (1892-) introduced cubism into Estonian art.

[874] At the beginning of Estonian independence the Pallas School of Arts was founded and served to encourage numerous young artists. The younger

● 532 generation has painted mainly in a new realistic style, but there are also representatives of expressionism, cubism, and abstract geometric art. The most outstanding painters in the second half of the Estonian independence period were: E. Adamson, P. Aren, E. Haamer, A. Jansen, K. Luts, J. Nõmmik, R. Nyman and E. Ole.

Of the engravers, the most prominent have been K. Raud and H. Mugasto, both illustrators of the Estonian epic Kalevipoeg. Eduard Viiralt (1896-1954), the greatest Estonian engraver, received the gold medal at the international exhibition at Vienna in 1937. During and after World War II he worked mainly in Paris.

There have been fewer sculptors than painters in Estonia. The first outstanding Estonian sculptor was August Weizenberg (1837-1921) who received his training in the Imperial Russian

532 Academy and whose work is exhibited in many public buildings, churches, and several monuments. Jaan Koort (1883-), the most prominent, has been interested in Egyptian and primitive art. Other sculptors worthy of mention are V. Mellik, A. Starkopf, A. Eller and E. Sannamees. In the Art Building at Tallinn and in the Pallas Art School at Tartu, regular spring and fall exhibits have been held.

346 349 There are interesting medieval churches, castles, and fortresses in the Baltic Gothic architectural style preserved mainly in Tallinn and Narva. The latter, however, was almost completely destroyed by Russian attacks during World War II. In Tallinn the Bishop's Church (A. D. 1223), the Gothic City Hall (14th century), and various towers such as the Fat Margarete, the Tall Herman and the Kik in de Kök, are of special interest.

000 special interest.

532 The Communist occupation has robbed Estonian artists of freedom of artistic expression. Artists have contributed their skills and talent to decorations for Communist parades and celebrations and they have had to participate in contests on Communistic topics.

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517 livelihood and enabled them to dedicate themselves to more extensive tasks.

538 533 Folklore. The Estonians have a wealth of folklore much of which has been recorded. The local German nobles were not enlightened enough and lacked interest in recording the non-German (as they called Estonian) folklore. Very few Estonian folk songs were recorded before the nineteenth century. The famous German scholar J. G. von Herder published in his *Stimmen der Völker in Kieder* (1778) eight Estonian folk songs, which awoke an interest in folklore in the backward Baltic corner. In the first half of the nineteenth century, when the Estophile movement among the Baltic Germans was at its height, several pastors and teachers recorded Estonian folklore and published it. The

[538] 533 epic songs are recorded, none of them of considerable length. The Estonian folk song is predominantly lyrical, and the singers in olden times were mostly women and young girls. The men are thought to have been too hard working to have time for song. The life of the people was hard and there are many sad songs, but there are also humorous, satirical and roguish ones.

The modern folk songs have rhyme and strophe but usually they have lost alliteration and assonance. 538 A variety of themes are treated in these. Political life, for instance, has been mirrored in the songs, one example of which is this satirical couplet which was circulated during the Nazi occupation:

> The people sing in great delight
> A robber has saved us from a robber's might.

538 volume, Emajõe ööbik ('The Nightingale of Ema River'), issued under her pen-name Lydia Koidula (from Estonian koit, 'the dawn'), was a great success. Many of her songs have been set to music. Her poetry is expressive of a romantic love of her fatherland and her songs went straight to the heart of her people. She became the symbol of the Estonian awakening.

545 An ecstatic even for Jannsen's family and for all Estonians was the First Singing Festival in 1869 at Tartu, which Jannsen organized. There were representatives here from Finland and Hungary. Many of Koidula's songs were sung and [186] [533] Jannsen's "Mu isamaa, mu õnn ja rõõm," ('My native land, my pride and joy') later became the Estonian national anthem, music for which was the score of the Finnish anthem by Pacius.

538 The other poets of Estonian Romanticism,

1[see cat, 116, p, 174 -176- -- Analyst]

538 to create progressive works about the "happy life" in the Soviet Union. Not much is heard of the activities of the former outstanding Estonian writers who remain in their home country except for August Jakobson, who has been made by the Soviets the top writer in Estonia. Some new poets, Leberecht, Scmuul, and others, have appeared.

●

533 [217] Folk Music. Some 16,000 variants of Estonian folk music, over 1,400 of them on phonograph rolls, are recorded and housed mostly at the Archive of Estonian Folklore at Tartu. Systematic recording has been carried out since the period of National Awakening. The most important part of the collection is the runes, the recitatives of the old folk songs. The four-measure phrase corresponding to the

533 eight-syllabled trochee of Estonian folk songs is the most common. The songs of the Setus

177 have five-measure phrases. Folk songs with
533
refrains are found in southern Estonia, and are considered to be of Slavic or Baltic origin. The modern folk songs have mostly nineteenth century melodies, many of which are of German origin.

534 Among the original Estonian musical instruments should be mentioned the popular Finnish-Estonian string instrument, the kannel (Finn-kantele). Some horns, torupill and sokusarv in Estonian, have been used by shepherds for accompanying folk dances, but instrumental folk music is fairly rare in Estonia.

545 Modern Music. An important period in Estonian musical life begins with the Time of

545 Awakening and especially with the first singing festival at Tartu in 1869, which served as a powerful stimulation to Estonian composers. All national getherings during czarist times had been forbidden, especially during the Russification period, but since the first singing festival was organized as a commemoration of the fiftieth anniversary of the liberation of Estonian peasants from slavery, it was permitted. The festivals which followed became important national events held at regular intervals in the larger cities. This tradition was continued during Estonia's period of independence.

533 The following Estonian composers should be mentioned: Aleksander Kunileid (1845-75), composer of many songs which followed the example of Estonian folk songs, by this means freeing Estonian music of the hitherto powerful German

influences; K. A. Herman (1851-1911); Friederich Säbelmann (1837-1912); and David Wirkhaus (1837-1912), who specialized in band music and led the movement to establish bands throughout the country. Several Estonians, notably Johannes Kappel (1855-1907), Miina Härma (1864-1941), and Konstantin Türnpuu (1865-1927), studied at the St. Petersburg Conservatory.

The new trend toward a truly national music, independent of German influences, was developed by Aleksander Läte (1859-1948), Rudolf Tobias (1873-1918), and Mart Saar (1882-   ) who followed in the footsteps of Aleksander Kunileid. Läte organized the first symphony orchestra and composed many choral songs; Tobias became a professor at the Berlin Conservatory and has composed oratorios and orchestral works, chamber music, and choral compositions. M. Saar, 533 one of the most original of Estonian musicians, has composed many songs, piano music, and choral works with the distinct flavor of Estonian folk music. Artur Kapp has contributed symphonic music and later became professor at the Conservatory of Tallinn. Mikkel Lemba, a pianist, has composed orchestral works, and his brother Artur Lemba, also a pianist, has created symphonies. Heino Eller (1887-) is a modern composer of paino music, and Kürillus Kreek of religious music. Aino Tamm (1864-) was the first Estonian singer to achieve fame abroad with his interpretations of Estonian folk songs.

Juhan Aavik (1884-) is an outstanding conductor of choral and orchestral performances. He conducted the Vanemuine Symphony Orchestra at Tartu, which was established in 1908. He

533 is also well-known as a composer of songs and instrumental music. At present, he is conductor of the Estonian Chorus in Stockholm, Sweden. August Topman (1882-) was an outstanding conductor of the mixed chorus of the Estonian Theater, and Raimond Kull (1882-) was impresario of the Estonian Opera at Tallinn, established at the beginning of Estonian independence.

533 874 Estonian independence provided a much-needed stimulus to the musical life of the nation. A conservatory at Tallinn, the Higher Music School at Tartu, and a Music School at Valga, all of which have done outstanding work, were established during that period, and provided the musical education for many young musicians who 533 became teachers and performers. Opera, orchestral music and ballet were performed at the

Estonia Theater at Tallinn, aided partly by the continuous support of the Music Culture Fund, partly by public support and interest. The Orchestra of the State Broadcasting System, founded at Tallinn, later had as its outstanding young conductor, Olaf Roots, who ably brought good music before the Estonian public as a whole.

Leading composers of choral and solo music during Estonian independence were: M. Saar, J. Aavik, T. Vettik, E. Võrk, E. Aav, R. Pats, G. Ernesaks, A. Karinde, and E. Oja; leading composers of symphonies were: J. Aavik, A. Kapp, H. Eller, and E. Tubin, the most outstanding Estonian composer of the present time. Tubin's Fifth Symphony, which he composed as a refugee in Sweden, has been performed by many European orchestras. Estonian

●533 operas were composed on themes from Estonian history by E. Aav, A. Lemba, A. Verdo, and P. Ardna, who composed light operas and whose The Fishermaid became very popular.

The first original Estonian ballet, Kratt ('The Fortune Bringer'), by E. Tubin, is based on Estonian mythology motifs. It was performed with great success in 1944 at Tartu and Tallinn.

[814] Among Estonian publications in musicology H. Tampere's Eesti rahvaviiside antoloogia ('Anthology of Estonia Folk Tunes') and J. Zeiger's Eesti rahvaviisid ('Estonian Folk Tunes') are worthy of mention.

545 The singing festivals, held every five years at the Tallinn stadium, became more popular and better organized during the years of independence. The membership of participating choruses was about 20,000 and the audience

545 exceeded 100,000. Colorful national dresses worn by Estonian women at these mass gatherings added to the beauty of the festivities.

533 Such recent major works as A. Kapp's symphonies, E. Kapp's opera, The Fires of Revenge, and his ballet, Kalevipoeg, and G. Ernesaks' opera, The War of Pühajärv, reveal the influence of Communist ideology on present-day Estonian musicians.

A considerable number of Estonian musicians left Estonia before the Second Soviet Occupation and they have continued their creative work in Sweden, Germany, the United States, Canada and other countries.

545 Theater. Beginning with the National Awakening, various theater troups have performed all over the country. The history of Estonian

Annex "A," Subparagraph 1i,

Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

● 533 The folklore of the Votes is very sparse, and the major portion of it has been taken over from their neighbors. They seem to remember only their old wedding songs which no longer are in use at weddings, for, since the beginning of this century Russian songs have replaced them. Often these songs are mere fragments of older forgotten songs.

538 The Votic folk tale repertoire is predominantly Russian. There are several animal tales, tales of soldiers, priests, gypsies, robbers, Stupid Van'ka, an old man and old woman, and others.

Annex "A," Subparagraph li,

Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

538 Folklore. Folklore is the most important manifestation of the Vepsian national culture. The literature in Vepsian, created mainly during the Bolshevik reign, is limited 517 to a few textbooks. Russian literature has never been able to satisfy the literary needs of the people. For this reason, it has been necessary to resort to an oral tradition which today is still alive to a certain degree. The Vepsians like company and have the habit of spending long winter evenings, especially during fasting time, together singing, telling stories, jokes and riddles. In this practice, the most talented people have become such skilled artists that their fame has passed beyond the boundaries of their own villages. Although the knowledge of the old Kalevala runes is limited to only a few fragments, which are not even generally known, the Vepsian lore is, nevertheless, quite abundant and variegated. Needless to say, it reveals a strong Russian influence.

533 The most common folk songs are the so-called chastushka (the term borrowed from Russian), which are sung by all of the Vepsian women. They consist of only four lines and have a simple melody. They deal mostly with

love, expressing now the longing for the lover, now some love wish, now again some moral or a confession. Most of the *chastushka* contain a comparison: The two first lines give a detail from nature or some other external observation, whereas the last two lines, the principal part of the song, describe the feelings of the singer. Some of the *chastushka* have been created on Russian models, but the Vepsians have often brought to them their own special features. During the Bolshevik rule the *chastushka* seem to have been especially favored; they are presented, for instance, during intermissions at the theaters. Three *chastushkas* are quoted below:

On the hill it is snowing,
The snow is blowing even into the grave.
My beloved is coming,
He is playing an accordion.

I mowed, I mowed the meadow,
The thick brush-wood.
There came a strange boy,
Just my own beloved.

The cuckoo is calling calling,
On the top of a big fir tree.
The girl is crying, crying,
On the neck of a handsome boy.

The Vepsians have also plenty of longer folk songs. Several of them relate touching experiences of life stories and, in general, make a more lasting impression than the *chastushka*.

533 Of special interest are the song-tales whose first lines are usually recited and which are then continued in the song. Due to the lack of musical instruments, especially in former times, special dance songs have been sung to accompany the dances.

538 Storytelling is the most favored pastime of the Vepsians. Some Vepsians have achieved in this art a high degree of skill. Especially common in the tale repertoire are the animal tales, but tales of priests, farm hands, the devil, the stupid but lucky youngest brother, and some anecdotes are often told. Since the Vepsians are bilingual, the stories are told either in Vepsian or in Russian. Fairy tales form the most vital genre among the Vepsians, and even the children practice telling them.

The Vepsians have so many proverbs that for almost every situation there is an appropriate saying. Part of them have been borrow-
524 ed from the Russians, but a part are also
538 clearly of local origin. The solving of riddles is practised not only among the children but also among adults. Sometimes a group of people come together to tell riddles and thus to find out who is smartest among them. Quoted here are several representative proverbs and riddles:

(a) Who grows up without discipline will die without honor.

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538 (b) Who digs a grave for the other one will fall in himself.

(a) The small Makarii asks everybody to lift up his feet. /Treshold./

(b) Four brothers run next to each other, but cannot reach each other. /Wagon./

(c) In the middle the fire is burning, around is the Lake Onega. /Samovar./

751 Charms and incantations are used for healing sickness, averting dangers, and if the mishaps have already occurred, for finding relief from trouble. Especially interesting are the snake charms. The Vepsian charms and incantations seem to be, for the most part, of Russian origin.

● 533 The spiritual songs and legends are presented mainly by people who have seen much trouble--the old people and the beggars. Blind people on their begging trips used to sing them. The spiritual songs are taken over completely from the Russian songs.

Weeping songs are sung mainly on two occasions--in connection with marriage and with death. But any adversity can be the subject of weeping songs. In recent years the Vepsians have sung of the war, which rolled over their villages and robbed them of their husbands,

533 sons and other relatives. The Vepsian weeping songs are much simpler than the Karelian ones. They are in free meter, and they express in simple terms the innermost feelings of the singers. Weeping songs are the deepest-rooted and most original products of Vepsian folklore.

I don't have mother any more,
My mother is dead.
I don't have anyone to whom to go,
Whom I will wait for,
No one will come to greet me.

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Annex "A," Subparagraph li,
Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

531 Folk art. Livonian folk art is rather meagre. If we compare the Livonian national dress, which is now completely out of use, with the Estonian and Latvian dress we can see that the Livonian clothing is far inferior in beauty. The same poverty appears also in the Livonian wooden articles. The small Livonian tribe has not been able to maintain its traditional popular art, nor has it accepted any fruitful influences from the Latvian folk art. But when the Livonians long ago were an independent people, the situation was quite different. Much silver jewelry was found in their former habitat, which gives evidence of the careful work, the variety of form and the artistic talent of the early Livonians.

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177 Folklore. The lion's share of the present Livonian song repertoire is simply translated from Latvian, but original songs are rare. Old features common to Estonian and Finnish songs have not been preserved. Interesting perhaps is the inclination of the Livonians toward the alliterative beginning rhyme, which is typical of Balto-Finnic folk songs. Many of the Latvian songs were borrowed by them a few generations ago, so that they now have a firm Livonian popular tradition already. Some of the Latvian folk songs (the old four-

533 line songs, or dainas, and the later romances,
177 or zinges) have come to the Livonians by way
[191] of literature. Several songs are sung by the Livonians in two languages--Livonian and Latvian. Some of the Livonian songs have been borrowed from the Estonians in Saaremaa, and a very few from the Germans.

533 The most vital among the Livonian folk songs sung in the native language are the children's songs. The more Latvian gained ground as the language of public life and the more Livonian was confined to home use, the more have the former Livonian songs passed over into the children's repertoire.

The women, who have stuck closer to home and had less contact with the outside world, have had less opportunity to learn Latvian, and, as a result, are the last and only bearers of the folk song tradition. But a few decades ago even the women began to sing to their children the Latvian songs and to teach them Latvian, so as to prepare them for their future life.

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533 The Livonians still sing their old songs on Easter morning. On other occasions, however, the songs are sung mainly in Latvian. This holds true especially of the wedding songs for which Latvian singers have been brought from the inland area. This was occurring even some time ago when the majority of the wedding guests did not even understand much Latvian. Many love songs also are sung in Latvian.

791 into the land of the dead and to gather there supernatural knowledge.
After regaining consciousness they used their new knowledge to interpret
dreams, to heal or cause diseases, to influence favorably or unfavorably
hunting, fishing, journeys, to dominate nature, or rather
the invisible spirits standing behind visible nature. They knew that
the spoken word was the most effective. Magicians dominated men,
things, animals and spirits with the spoken word. The syllables of the
verses march in firm, short resounding steps with repetition, alliteration,
533 and analogy. Connected with the spoken word is song, music, which with
the Estonians and Finns is something immediately spiritual and divine,
as only perhaps in China. The Estonian lifted himself up to the gods
in song "the song does not spring from the earth, not from the earth,
not from wood, the folk-song has come from heaven, through the holy
534 clouds, above the crooked edge" (Kalewipoeg). The harp, which is
made of a pine or linden branch and has an upper surface and a bottom
graded surface, was once developed from a birch which grew out of the
grave of a murdered virgin. It is said that the evil one made the bagpipe
and the horn and that Wanemuine, the god of song, made the
535 harp and the flute from a leaf. How long the spoken word has here preserved
its old, powerful meaning can be seen from the fact that as late
as the year 1810 the Estonian women sang on holidays as long as 24 hours
on hills which were called "places inherited from ancient times."
733 Following the time in which such knowledge was generally alive or
still preserved in memory, there came a period in which it lived only
with spiritual leaders and was interpreted by them in pictorial representations.
From this period comes what is transmitted of the following:
Jumala, the god of heaven; Ukko "nine inherited holidays is the ninth
Ukko-feast" (Kalewipoeg); Taara, the ancient father to whom they sacrificed
on the four /sic /solstices; images; the creation legends about the
development of the world from an egg; the earth as a living organism,
as the mother; the sun service; the haljas, the guardian angels of men.
/25: Illustrations./

/26/ The Letts.

I.

0001 1. Summer kitchen. 2. Log house with split spruce wood roof /Lubben/.
3. Storage shed. 4. Hand mill. 5.-6. Beehives. 7. Baby walker.

21; Kolarz J-4 (no date) 1952 R1 Soviet Union
Estonians R64

quite a number of prominent left-wing intellectuals to whom Moscow 665
had surrendered the leading governmental posts in the country, in the absence of genuine die-hard communists. Thus the well-known Estonian historian, Hans Kruus, was at first Deputy Prime Minister of Soviet Estonia, and later Foreign Minister. The poet, Johannes Semper, was Soviet Estonia's first Minister of Education. The writer and poet, Johannes Barbarus (Vares), was President of Soviet Estonia until his death in 1947.

All these and other leading officials of the Estonian S.S.R. used to be 517
people of considerable standing in 'bourgeois Estonia'. They were both 554
pro-Russian and pro-Communist, but they were also imbued with Estonian 177
national traditions. They had all been reared in the spirit of the literary movement 'Young Estonia' (Noor Eesti), which had been both progressive and cosmopolitan in character. Its principal slogan used to be: 'More culture, more European culture. Be Estonians, but be Europeans as well'.[34] Estonian literature had been much more influenced by Western writers and poets than by Russian ones. To be cut off from Western contacts was therefore an unbearable thought to intellectual communists such as Johannes Semper, who had translated into Estonian the works of Victor Hugo, Emile Zola and Verhaeren.

Another tradition dear to all Estonians is that connected with the 186
National Song Festival the first of which was held in 1869 and was the 527
first great manifestation of Estonian nationhood. Even many Estonian 533
communists thought that the festival, which was celebrated both under the Czarist régime and in the independent Estonian Republic, ought to be preserved as an expression of the artistic genius of the Estonian people. The Twelfth Estonian Song Festival of 1947, the first to be held in Soviet Estonia, was organized by people whom one could with some exaggeration describe as national Estonian communists. Under their leadership the festival made ideological concessions to the Soviet régime, but it was at least Estonian in form. Russian songs and Russian choirs had been kept out of it.

The central authorities of the U.S.S.R. could not in the long run tolerate 668
this attitude of the Estonian intellectual *élite*, its attempt to reconcile communism with friendliness towards Western European culture. As soon as the situation was ripe, the régime had to strike its blow against the recalcitrant Estonian communists and establish total ideological uniformity in Estonia. In the spring of 1950, on the eve of a new Song Festival, the régime considered that the moment was appropriate for a big shake up. The men who in June, 1940, had lent themselves so willingly as tools of the Soviet régime were removed from their posts. The same fate was meted out even to all the Moscow-trained Estonian communists who had not given proof of sufficient vigilance in the discovery of nationalist trends in the Estonian S.S.R.

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11: Scheffer O-4, 5 (ca. 1660) 1704

EP4 Lapps
Letts RB4
Estonians RG4

399

the Chappel, they offer a Sacrifice of Fruits and Fleſh, Le E
for the preſervation of themſelves and their Cattel, for 796
the next Year. The whole is concluded with Feaſting, 794
Drinking, and Quarrelling.

Their Marriage Ceremonies are much of the ſame Le
ſtamp ; for, if a Peaſant marries a Laſs out of another E
Village, he fetches her from thence on Horſeback, ſhe imbracing 585
him with her right Arm. In his Hand he holds a
Stick cleft at the upper end, where he puts a piece of Braſs
Mony, which is given as a Reward to the Perſon who Le
opens the Wicket, through which he paſſes. In their return, E
beſides a Bag-piper, Two of his neareſt Kinſmen [534]
ride before on Horſe-back, with drawn Swords in their
Hands, wherewith they ſtrike twice croſſwiſe the Door,
thro' which they are to enter the Houſe, where the Marriage
is to be Conſummated ; and as ſoon as the Bridegroom
is ſeated, they fix one of theſe Swords in a Beam Le
over his Head, to prevent Charms, as they ſay ; to prevent E
which, the Bride alſo, as ſhe paſſes along the Road, [789]
ſcatters ſmall Pieces of Red Woollen Stuff, eſpecially
near the Croſſes, where croſs-ways meet, and upon the
Graves of Unbaptized Children, who are here Buried
in the High-ways. The only thing moſt worth taking
notice of among ſo barbarous a Race, is, That after the
Bridegroom and Bride are ſet down at Table with the
other Gueſts, they don't ſtay with them till the end of
the Feaſt, for fear of overcharging themſelves with ſtrong
Liquor, but within half an Hour after retire to the nuptial
Bed, where after they have made the beſt Tryal of
their mutual Strength for two Hours, they return to the
reſt, and ſpend the remaining part of the Day and Night,
with Eating, Drinking, and Dancing ; till what with
Drunkenneſs, and what with Wearineſs, they drop down Le
upon the Floor, and ſo fall a ſleep together. If the Bride E
has been able to ſave a little by her Drudgery, ſhe wares [301]
upon this ſolemn Occaſion, a Necklace of thin Plates of [292]
Silver round the Neck, of the bigneſs of a Crown Piece,
and one of the ſame Mettal hanging down on a Chain
from the Neck upon her Breaſt, of the bigneſs of a ſmall Le
Wooden Trenchar. For the reſt, their Garments are E
commonly of home-made courſe Woollen Cloth, the [291]
Womens Petti-Coats being like Sacks, without any Pleats.

Formerly the neglect theſe miſerable Wretches ſhew Le E
of their Salvation, was in a great meaſure attributed to 771
the 794

538 J. Järv and A. Kitzberg.

Realism in Estonian literature started late, around the last decade of the last century. This period in Estonian literature is called the period of "critical realism" for its sharp criticism of social injustices in rural Estonia. Three outstanding authors then appeared: Juhan Liiv, August Kitzberg, and Eduard Vilde. Liiv (1864-1913) wrote some successful short stories, the longest of them Vari ('Shadow'), but he developed later into the most patriotic poet of his period, writing of the sufferings of his homeland and sometimes envisioning, as a prophet, the future of Estonia. Frequently he uses a brief verse form, especially in his nature poetry, as well as a free verse form.

536 August Kitzberg (1852-1927) was the first outstanding Estonian dramatist. He wrote many

536 light comedies, but of much greater import were his dramas, especially Tuulte pöörises ('Hurricane'), 1906, and Libahunt ('The Werewolf'), 1912. The first was written for the opening performance of the new Vanemuine theatre at Tartu and deals with the revolutionary village life of 1905, when socialistic ideas were rampant. The Werewolf was written for the opening of the new theatre Estonia at Tallinn in 1913, and deals with the tragedy of an artistic young girl in a superstitious early nineteenth century Estonian village. With these play Kitzberg raised Estonian drama to the level of modern West European drama.

538 The great master of realism was Eduard Vilde (1865-1933) who was also the first to become a professional Estonian writer, (he wrote forty novels, numerous short stories and several plays), but even he had to depend heavily on

538 cultivate, although a wide variety of themes, farm life, education, revolution, old and modern marriages, and characters from rural and city life are treated in each volume. Tammsaare's last work is a symbolic novel Põrgupõhja uus Vanapagan ('The New Devil from Hell's Bottom'), in which the familiar characters from Estonian folk tales, the Shrewd Ants and Vanapagan, are interestingly reversed and placed in a modern capitalistic society; Ants is the ruthless exploiter and Vanapagan is a simple-minded good worker.

536 Hugo Raudsepp (1883-   ) is a prominent, popular Estonian playwright. His themes and characters are humorously and realistically treated. During the Nazi occupation he wrote a comedy about two rich farmers who wanted to chase a poor little man from his home. After

536 some successful performances, the Nazi officials understood its meaning and it was banned. The most successful of Raudsepp's comedies is Mikumärdi.

538 Several Estonian writers of the thirties turned their attention to the historical novel, attempting to treat history as truthfully as possible. K. A. Hindrey picked the subject for his novel Urmas and Merike from the ancient independence period; M. Metsanurk's Ümera jõel is concerned with the ancient War of Independence; and A. Malk, who wrote about Saaremaa and the other islands, is especially noted for his historical novel of the Great Northern War, Surnud majad ('The Dead Houses').

A new generation of talented poets arose in the 1930 s, some of them inclined to progress made during these years.

181 Estonians are great individualists--not a docile people easily led through their herd instinct.
[361] Farmhouses in Estonian villages are not so close together as the Russian ones are; they are situated at some distance from each other to give the people more privacy. There is perseverance, tenacity, and endurance in the character of most Estonians. They are industrious and obstinate like the Finns, but they seem to possess more elasticity and their temperament is livelier. Estonian country people have a strong attachment for the soil and they have deep
•[538] love for their fathers' homes. Estonian literature often emphasizes this sentiment, notably Tammsaare's great novel, Truth and Justice.
181 For this reason collectivization of farms by
474 the Communists was a great tragedy for the

517 livelihood and enabled them to dedicate themselves to more extensive tasks.

● 538 533 *Folklore.* The Estonians have a wealth of folklore much of which has been recorded. The local German nobles were not enlightened enough and lacked interest in recording the non-German (as they called Estonian) folklore. Very few Estonian folk songs were recorded before the nineteenth century. The famous German scholar J. G. von Herder published in his *Stimmen der Völker in Kieder* (1778) eight Estonian folk songs, which awoke an interest in folklore in the backward Baltic corner. In the first half of the nineteenth century, when the Estophile movement among the Baltic Germans was at its height, several pastors and teachers recorded Estonian folklore and published it. The

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Estophiles founded in 1838 the famous learned society "Die Gelehrte Estnische Gesellshaft" (Estonian, Õpetatud Eesti Selts), whose aims were to study the past and present of the Estonian nation, her language and her literature. Among the founders was a literary-minded Estonian physician, Dr. F. R. Fahlmann (1798-1850), who was authorized by the learned society to compile an Estonian epic, taking as its model the Finnish epic Kalevala or the German Niebelungenlied. When his sudden death in 1850 interrupted his work on the Kalevipoeg, the learned society then gave the task to Dr. F. R. Kreutzwald (1803-82), a practicing physician in a south Estonian town named Võru. The resultant work, fifty per cent of which is authentic folklore material, the rest invented by Kreutzwald, is written in the meter of

814 538 Estonian-Finnish folk songs. Kalevipoeg was published by the Learned Estonian Society in 1857-61 in Estonian and German parallel columns, intended for the German reading public in Estonia and abroad. Only in 1862 was Kalevipoeg published in Estonian alone.

539 773 The hero of Kalevipoeg ('Kalev's Son') is a giant whose father was an ancient Estonian king. When Kalevipoeg after his father's death becomes king he tills the soil for his people and twice goes to Hades (põrgu) to fight the devil (Sarvik), bringing back good fortune to his nation. He fights successfully also against his nation's enemies and sails to the end of the world to gain wisdom. From this journey he brings home a book of wisdom. The epic ends tragically, symbolizing the subjugation of the Estonians by German knights. Once, when Kalevipoeg is in

539 it had a tremendous impact on the Awakening period. Kalevipoeg is still the Estonian book most widely known abroad, having been translated either in whole or in part into Finnish, Hungarian, German, Russian and English. At home the people who had been for centuries suppressed read that they were once free and had had a hero-king who fought successfully the forces of darkness. Kreutzwald received the title of the "Father of Song" and has long been venerated.

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538 The recording of folklore since Kreutzwald has been mainly in the hands of Estonians. One of the best early collections of folk songs was by a Baltic German teacher, A. H. Neus, entitled Ehstnische Volkslieder (1850-52). The appearance of Kalevipoeg had revealed that the nation had great treasures which should be

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recorded before it was too late, --for with increasing education folklore was fast disappearing. Both Fählmann and Kreutzwald had recorded Estonian folklore but they had changed or modernized the style and content of the folk tales and folk poetry as they saw fit, a common practice of their time. Fählmann wrote eight beautiful legends in prose about Vanemuine (God of Song), Creation, Dawn and Twilight, the Birth of Emajõgi 'Mother River', etc., but in these the folk tale motifs are put into the author's style. Kreutzwald published the Estonian Ancient Tales, plots of which are in the majority authentic but the style is still the author's. Of the Estonian scholars who have accurately recorded folklore should be mentioned: Dr. M. Veske, M.J. Eisen, Dr. O. Kallas, Dr. W. Anderson, Dr. O. Loorits, and especially

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

814 538 Dr. Jakob Hurt (1839-1907) whose nationwide campaign for a systematic recording of folklore reached its peak in the 1880's and 1890's~ The result was 114,695 pages of folk poetry, tales, proverbs and music. Hurt gave his fieldworkers exact instructions for recording, the main enphasis being on authenticity. These measures of caution have made his collection the most valuable among the nineteenth century collections. Dr. Hurt is called the "King of Estonian Folklore," a title justly deserved. He published five volumes of folk poetry, two volumes of Vana Kannel ('The Old Harp'), 1876-86, and three volumes of Setukeste laulud ('The
814 217 Songs of the Setus'). His[1] other materials were deposited in the Finnish Literary Society at Helsinki until the Eesti Rahvaluule Arhiiv (Archive of Estonian Folklore) was founded at

[1] [Jacob Hurt's -see cat. 116, pp. 158-60 -- Analyst]

538 Although folk poetry still exists in various parts of the country its real storehouse is Setumaa, where the bards, mostly women, can still sing thousands of lines of folk poetry which has preserved its ancient form, dating back to the pagan era or at least to prereformation times. Two kinds of folk poetry live side by side in Estonia, the old and the new. The old poetry retains its distinctive form, in common with Finnish Kalevala songs, a phenomenon which has been explained as dating back to the prehistoric Finnish-Estonian era when the two nations were one. A considerable part of the Finnish Kalevala songs were created in Estonia whence they traveled to Karelia, were recorded by Lönnrot and others and finally included in the Finnish epic.

The most characteristic traits of the old

538 Finnish-Estonian verse are: 1) it is eight-syllabled trochaic verse, the first syllable of which has the most freedom:

Kus on kullala koduke
ja hellal eluaseke
ja marjal magaduspaika
ja taimel talutoake?

Where is, then, the dear girl's dwelling,
And the minion's habitation,
And the bed of the sweet maiden
And the chamber of the frail one?

(Transl. of E. Harris)

2) it has neither rhyme nor strophe, but it has 3) alliteration and assonance, and 4) parallelism, or the repetition of ideas through several verses. The subjects dealt with in the folk songs are everyday happenings as well as festival occasions; daily work, family life, marriage, festivals, the life of orphans and widows, praise of song, youth, beauty, mocking of feudal lords and overseers, forced labor, and so on. Few

[538] epic songs are recorded, none of them of con-
533 siderable length. The Estonian folk song is predominantly lyrical, and the singers in olden times were mostly women and young girls. The men are thought to have been too hard working to have time for song. The life of the people was hard and there are many sad songs, but there are also humorous, satirical and roguish ones.

The modern folk songs have rhyme and strophe but usually they have lost alliteration and asso-
538 nance. A variety of themes are treated in these. Political life, for instance, has been mirrored in the songs, one example of which is this satirical couplet which was circulated during the Nazi occupation:

> The people sing in great delight
> A robber has saved us from a robber's might.

538 [177] Folk tales are usually more international in
character than the songs. Two streams of
tales have collided in Estonia: Russian and Ger-
man, the latter distinctly dominating. There is
an abundance of tales dealing with magical
themes, but relatively few historical and animal
tales. Kreutzwald[1] made popular the German
Reinecke Fuchs tales (Reinuvader rebane).
Tales of orphans and cross stepmothers are
522 538 well-known. Despite the hardships of slavery
to which the Estonians have been subjected,
there are a lot of humorous tales, among them
the very popular tales of the Shrewd Ants and
the Old Headen (Kaval Ants ja Vanapagan), in
which Vanapagan is a dupe with great physical
power whom Ants always outsmarts. Many types
of people are targets of folk humor; stingy and
lazy persons, tailors, soldiers, students and

[1] [see cat. 116, p.155-- Analyst]

538 [522] professors, nobles, Setus, gypsies, Jews and city people. Many tales explain the origin of rivers, lakes, hills, swamps, and forests and the creation of certain animals.

177 771 Folk religion. Of special interest is Estonian folk religion. The geographical situation of Estonia has encouraged numerous borrowings in folk religion from Goth, German, Swede, Russian and Baltic neighbors. At present, more research is needed to differentiate between the original and borrowed elements. German influence appears to be the most overwhelming, and can be traced in almost any type of belief. These beliefs are used today more as literary and artistic subjects than as real superstitions or beliefs in everyday life.

771 The basic characteristics of Estonian folk

775 jealous persons or criminals, were thought to become revengeful demons (kodukäija), the term being a translation of the German Heimgänger.
[753] These demons were said to be the cause of sickness and other trouble. Nightmares and plagues were believed to be caused by spirits
[177] or by the dead, and death appeared under Chris-
[76] tian-German influence personified as a man with a scythe, or who was called Liiva Annus 'Sand Annus.'

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538 According to the prominent Estonian folklorist, Dr. Oskar Loorits, the least original mythological figure in Estonia is the sorcerer or magician (Estonian nõid, Finnish noita), who can be either man or woman. The ancient nõid was a wise man (tark), a kind of priest and mediator between the spirits, the dead, and the living. He gave good advice to those in trouble and healed

754 538 sicknesses. Later on, during the long-time slavery under German barons, the nõid became a demon who could bring trouble to the more fortunate people and good fortune to the poor; he could fly through the air or turn into a werewolf. Such fortune-bringing man-made demons have been very popular in Estonian folklore.

538 [177] 776 Tales of giants (hiid) originated in the last phase of the Iron Age, the Viking era, when contacts with the Scandinavians were close. Scandinavian influence in tales of giants has been traced also in northern Russia.

The folk tales of Saaremaa tell of a giant Suur-Toll 'Big Toll' his wife Piret, and their son Noor-Tõll 'Young Tõll.'

At the beginning of the nineteenth century, K. Ganader's Mythologia fennica appeared in German translation and helped to create a

538 776 pantheon of gods and semigods, mostly borrowed, and partly created by Estonian writers, e. g., Fählmann. The most popular figures of this literary pseudomythology are: Vanemuine (Finnish Väinämöinen): Ilmarine, the black-smith with supernatural creative powers (Finnish Ilmarinen); Lämmeküne, a young hero (Finnish Lemminkäinen); Pikker, the god of thunder; Tuuslar, an ill-natured supernatural being; Uku, a supergod, also borrowed from Finnish mythology; and Vanaisa (Grandfather), the god in heaven.

779 *Written Literature.* In the period from 1535 to 1780 written literature consisted mostly of religious works written by the local German clergy. Catechisms, prayer books, hymnals, the New Testament (1715, 1886) and the whole Bible (1739)

779 were translated. Although the first known Es-
tonian book, Wanradt and Koell's Catechism,
dates back to the year 1535, the share of the
natives in the production of the printed word
during the first two centuries was very insignif-
538 icant. A few occasional secular poems are
known, among them one by an Estonian sexton
Käsu Hans (1708) in the southern Estonian dia-
lect in which he complains about the destruction
of the city of Tartu and the deportation of Es-
tonians by Russians during the Great Northern
[177] War. The language of all this written work [1]
was Germanic as molded by foreigners accord-
ing to the rules of German grammar. During
the period of Enlightenment, 1780-1830, the
Baltic German literary men produced many
sentimental and moralizing stories, according
to the taste of the time, which were mostly

[1] [see also cat 116, -172- p 171--Analyst]

538 translated or adapted from German. At the end of this period two Estonians, Pastor O. W. Masing (1763-1832) and Kristian Jaak Peterson [814] (1801-22) are among the writers. The energetic Estophile pastor J. H. Rosenplänter founded a periodical *Beiträge zür genauern Kenntniss der ehstnischen Sprache*, to which O. W. Masing was one of the most prolific contributors. Masing issued also the first Estonian weekly *Maarahva Nädalaleht*, ('Country Folk's Weekly') from 1821 to 1825, and proposed the letter *õ* which was adopted into the Estonian alphabet. K. J. Peterson, a student of theology at Tartu, was a very promising poet but died early in life, leaving only a small collection of poems and a diary. His poetry was far ahead of his time, free of didactic elements, Anacreontic and idyllic. G. Suits has called him the "first Young Estonian."

538 In the period before the Awakening (1830-60) the production of sentimental and didactic popular literature continued. More Estonians appeared among the writers: Fählmann, Kreutzwald, J. W. Jannsen, J. Sommer, and others. Fählmann and Kreutzwald published many stories in yearbooks, few of them original. J. W. Jannsen (1818-90), sexton and teacher at Pärnu, was an even more prolific translator of German didatic stories which he adapted with such a masterly touch they were long considered originals.
[204] He also founded the first Estonian newspaper which was consecutively issued for a long time, Perno Postimees, ('The Pärnu Postman') in 1857. Although this period did not produce any great writer, except Kreutzwald with his Kalevipoeg, who actually belongs more to the Age of Awakening, an Estonian literary style was beginning to

538 emerge.

The Age of Awakening (1860-80)[1] saw the flowering of Estonian literature. In this period, the age of Estonian Romanticism, poetry became the most cultivated literary form. Jannsen with his Postimees moved to Tartu in 1863 and this city became the center of Estonian cultural life. His daughter Lydia's (1843-86) first volume of poetry, Vainu lilled ('Wild Flowers') appeared anonymously in 1865. A year earlier, Kreutzwald had issued his volume, Viru lauliku laulud ('The Songs of the Vironian Bard'), which is technically perfect but contains only a few original songs. Kreutzwald, as a master of technique, criticized severely her first volume, but a long, friendly correspondence between the old "Father of Song" and the young poetess developed which was later to be published. Her second

[1] [for more data on National Awakening, see cat. 116, pp. 26-33 -- Analyst]

538 volume, Emajõe ööbik ('The Nightingale of Ema River'), issued under her pen-name Lydia Koidula (from Estonian koit, 'the dawn'), was a great success. Many of her songs have been set to music. Her poetry is expressive of a romantic love of her fatherland and her songs went straight to the heart of her people. She became the symbol of the Estonian awakening.

545 An ecstatic even for Jannsen's[1] family and for all Estonians was the First Singing Festival in 1869 at Tartu, which Jannsen organized. There were representatives here from Finland and Hungary. Many of Koidula's songs were sung and [186] [533] Jannsen's "Mu isamaa, mu õnn ja rõõm," ('My native land, my pride and joy') later became the Estonian national anthem, music for which was the score of the Finnish anthem by Pacius.

538 The other poets of Estonian Romanticism,

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[1] [see cat. 116, p. 174 -- Analyst]

538 notably Veske and Kuhlbars, generally followed the example of Koidula. The chief prose writer of this age was J. Pärn, whose best story concerns the buying of land titles.

538 186 In the post-Awakening period (1880-90) patriotic poetry had exhausted its themes and was forced to resort to repetition. Historical fiction now became the most important type of literary expression of the period. The romanticized stories of ancient wars, uprisings and other heroic events were a very welcome escape in the depressing atmosphere of Russification. The most popular author of this period was Eduard Bornhöhe (1862-1923), whose first story Tasuja, dealing with the great uprising of the Estonians in April, 1343, had considerable impact on the patriotic sentiments of the time. Other authors of historical fiction, for example, were A. Saal, J. Järv and A. Kitzberg.

538 J. Järv and A. Kitzberg.

Realism in Estonian literature started late, around the last decade of the last century. This period in Estonian literature is called the period of "critical realism" for its sharp criticism of social injustices in rural Estonia. Three outstanding authors then appeared: Juhan Liiv, August Kitzberg, and Eduard Vilde. Liiv (1864-1913) wrote some successful short stories, the longest of them _Vari_ ('Shadow'), but he developed later into the most patriotic poet of his period, writing of the sufferings of his homeland and sometimes envisioning, as a prophet, the future of Estonia. Frequently he uses a brief verse form, especially in his nature poetry, as well as a free verse form.

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538 journalism. Born and partly reared in northern Estonia as a son of an overseer on an estate, he became acquainted with an extraordinarily rich gallery of people, both peasants and German gentry. Influenced by the great European realists and naturalists, his novel *Külmale maale* ('To the Cold Country'), 1896, was the first naturalistic novel in Estonian literature, dealing frankly with village social problems. At the turn of the century Vilde became famous with his historical trilogy *Mahtra sõda* ('The War at Mahtra'), the best of his historical novels, *Kui Anija mehed Tallinnas käisid* ('How the Men of Anija came to Tallinn'), and *Prohvet Maltsvet* ('The Prophet Maltswet'), all of which pick contemporary peasant unrest for their subjects and describe the peasants' hostilities to their feudal lords. During 1905-17, the period between two

● 538 Russian revolutions, Vilde was exiled, like many other Estonian intellectuals. In Copenhagen, he wrote two of his masterpieces, the witty comedy Pisuhänd ('The Dragon'), 1913, which is still the best in Estonian literature, and the novel Maekula piimamees ('The Milkman of Mäeküla'), 1916, a psychological novel about the tragic triangle of an Estonian milkman, his young wife, and a Baltic baron. With this novel, which has traits of Neo-Romanticism, Vilde reached his peak as a master of style. In his later years Vilde was granted a permanent subsidy from the Culture Fund[1] and a house at Tallinn in recognition of his contributions to his homeland.

5/7 538 The Neo-Romantic period (1905-20) in Estonian literature was led by the Noor-Eesti ('Young Estonia') school of writers, the most

[1] [see cat. 116, pp 55-56--Analyst]

outstanding of whom were Gustav Suits, their intellectual leader, A. H. Tammsaare and Friedebert Tuglas, V. Ridala, E. Enno and Johannes Aavik. The Neo-Romanticists turned to their imaginary worlds, disillusioned with life after the 1905 Russian revolution. In the first of the five albums published by Noor-Eesti is found Noor-Eesti's slogan: "More culture! More European Culture! Be Estonians, but be Europeans as well! "

With Noor-Eesti began the genuinely modern Estonian literature. The aims of their literary efforts were 1) liberation of Estonian literature from the one-sided Russian and German influence, making special efforts to translate French, English, American, Scandinavian and Finnish authors; 2) broadening of the subject matter of the literature; 3) raising the level of Estonian

538 517 language and literature to that of European literature; and 4) improvement of the appearance of Estonian books with the cooperation of Estonian artists.

538 G. Suits' (1883-) first volume of poems Elutuli ('The Fire of Life'), 1905, is ecstatic in its youthfulness and presents new and fresh forms of expression. He, too, had been in exile, but was able to study literature and esthetics at Helsinki University. His second volume Tuulemaa ('The Land of the Winds'), 1913, an expression of the author's deep disillusionment, is considered one of the best single volumes of Estonian poetry. In some of his poetry he has made masterly use of elements of folk poetry. Now in Sweden, Mr. Suits has centered his literary research on Kreutzwald.

Friedebert Tuglas (1886-) is a master of

538 impressionistic and symbolistic short story writing. His work consists of a novel Felix Ormusson, which has as its main character an intellectual Bohemian; short stories such as Popi and Huhuu, Maailma lõpus ('At the end of the World') Kuldne rõngas ('Golden Ring') and others; an autobiographical novel Väike Illimar ('Little Illimar'); and monographs on Juhan Liiv, Eduard Vilde and the Eesti Kirjameeste Selts (Society of Estonian Literary Men).

Villem Ridala [Grünthal] (1885-1942) is a nature poet of the Estonian islands, and Ernst Enno (1871-1934) has written subtle Neo-Roman-
814 tic lyrics with elements of mysticism. J. Aavik cooperated with Noor-Eesti[1] mainly as a language innovator and translator of famous works in world literature into modern Estonian. These translations usually included a dictionary of his

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[1] [see cat. 116, pp. 181-182--Analyst]

814 coinages and other new words used in his translations.

538 A. H. Tammsaare (1878-1940) started as a naturalist with stories of rural life at the beginning of the present century, and continued as a Neo-Romanticist in the period of Noor-Eesti, writing some impressionistic stories about students, taking Estonian literature thus into the city.

The escape from reality into the world of phantasy, mysticism, and art for art's sake was challenged at the outbreak of the Russian revolution in 1917 by the Siuru group of young writers, and also by the Neo-Realists who had begun
[776] their work after World War I. Siuru, in Estonian folklore, was the daughter of the God Taara, a bluebird, the symbol of restlessness and search for happiness. To the Siuru group

belonged the poets Henrik Visnapuu, Marie Under, Johannes Semper and Artur Adson, and the prose writers August Gailit and Friedebert Tuglas, who left the Noor-Eesti to join the new group. The Siuru group, as child of revolution and war, started sensationally, revolted against all convention and the petty bourgeois life, and hailed sensualism and Bohemian freedom. After some years, however, they had all calmed down and become serious writers.

Henrik Visnapuu (1890-1952) who began with a sensual, frank and brutal volume of verse *Amores*, in 1917, developed in later years into a predominantly patriotic poet, especially when he was in exile during and after World War II. He is a lyric poet and his verses make a strong emotional appeal.

Marie Under (1883-   ), called the Princess

538 of Siuru, is the outstanding feminine poet of contemporary Estonia, and has won recognition at home and abroad. Her first volume of Sonnets, 1917, is sensual, frank and full of the joy of life. But after World War I she produced expressionistic verse in which the horrors of the war are deeply felt. She has written, among other poems, a volume of ballads and legends, using themes from Estonian folklore. The second World War and the tragedy of her people have found sympathetic expression in her poetry. A small selection of her poetry Child of Man, 1955, was translated by Professor W. D. Matthews.

August Gailit (1891-   ) became famous with his novel Toomas Nipernaadi, which has been translated into many languages, a novel of a Bohemian vagabond and Don Juan a là Knut Hamsun written in an extravagant style.

538 The school of Neo-Realism, which began in the twenties, demanded that literature return to the treatment of Estonia's own social problems. "Down with lyrical chocolate! Give us pork chops!" shouted a young Neo-Realist, A. Kivikas. The followers of this school, in Estonia as in other countries, emphasized the psychological approach and had a wider range of themes than the realists, and some of them introduced the Marxian treatment of social problems, like August Jakobson (1904-) in his novel _Vaeste patuste alev_ ('The Borough of Poor Sinners') and other novels.

Albert Kivikas (1898-) deals mainly with the problems of farmers. His best novel, _Nimed marmortahvlil_ ('Names of the Marble Tablet') is a story of students during the War of Liberation. Oskar Luts (1887-) is a prolific writer and the best Estonian humorist. Of his many books the most popular is a set of stories dealing with the pranks of schoolboys; *Kevad* I, II ('Springtime'), which has been dramatized with great success. Mait Metsanurk Hubel's (1879-) is a strong social critic; his characters have suffered much and they criticize bitterly the injustice done to them.

With a permanent subsidy from the Culture Fund, A. H. Tammsaare was able to start work on an extensive five-volume set of novels *Tõde ja õigus* ('Truth and Justice'), completed from 1926 to 1933, and comprising over 2,500 pages. The main themes of this gigantic work, which reveals the author's deep-seated pessimism, are the search for truth and justice by a serious and industrious Estonian farmer, and the struggle with the stubborn land which he has to

538 cultivate, although a wide variety of themes, farm life, education, revolution, old and modern marriages, and characters from rural and city life are treated in each volume. Tammsaare's last work is a symbolic novel _Põrgupõhja uus Vanapagan_ ('The New Devil from Hell's Bottom'), in which the familiar characters from Estonian folk tales, the Shrewd Ants and Vanapagan, are interestingly reversed and placed in a modern capitalistic society; Ants is the ruthless exploiter and Vanapagan is a simple-minded good worker.

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A new generation of talented poets arose in the 1930 s, some of them inclined to

538 Neo-Romanticism again: Betti Alver, Heiti Talvik, Bernard Kangro, Kersti Merilaas and A. Sang. Of the prose writers the most promising was K. Ristikivi.

Before the Second Soviet Occupation many prominent writers left Estonia as refugees on the ground that there is no freedom for creative work in the Soviet Union. The majority of them are in Sweden: G. Suits, M. Under, A. Adson, A. Gailit, A. Mälk, A. Kivikas, K. Ristikivi, B. Kangro, V. Õun, and others. Some writers are now residing in England. H. Visnapuu came to America, but died in New York in 1952. These Estonians have continued, their writing abroad, and some of their work has been translated into other languages. [015] An outstanding selection of Estonian poetry has been translated by W. K. Matthews, entitled *Anthology of Modern Estonian Poetry*

1

000 Modern Estonian Poetry.

538 A new generation of promising young writers in exile has also arisen. An outstanding Estonian literary monthly is issued by these writers and intellectuals in exile: Tulimuld ('Fiery Earth'), edited since 1950 by B. Kangro in Lund, Sweden.

A few prominent Estonian writers remained in the home country: F. Tuglas, O. Luts, M. Metsanurk, H. Raudsepp, J. Semper, and some of the younger generation: B. Alver and Heiti Talvik. However, the Soviet Estonian writers have not produced any outstanding literary work during the ten years of occupation. The majority of the writers in Soviet Estonia have chosen translation work as their occupation --a kind of passive resistance. These writers are often publicly reprimanded for their inability

538 to create progressive works about the "happy life" in the Soviet Union. Not much is heard of the activities of the former outstanding Estonian writers who remain in their home country except for August Jakobson, who has been made by the Soviets the top writer in Estonia. Some new poets, Leberecht, Scmuul, and others, have appeared.

533 [217] Folk Music. Some 16,000 variants of Estonian folk music, over 1,400 of them on phonograph rolls, are recorded and housed mostly at the Archive of Estonian Folklore at Tartu. Systematic recording has been carried out since the period of National Awakening. The most important part of the collection is the runes, the recitatives of the old folk songs. The four-measure phrase corresponding to the

Annex "A," Subparagraph 1i,

Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

533 The folklore of the Votes is very sparse, and the major portion of it has been taken over from their neighbors. They seem to remember only their old wedding songs which no longer are in use at weddings, for, since the beginning of this century Russian songs have replaced them. Often these songs are mere fragments of older forgotten songs.

● 538 The Votic folk tale repertoire is predominantly Russian. There are several animal tales, tales of soldiers, priests, gypsies, robbers, Stupid Van'ka, an old man and old woman, and others.

Annex "A," Subparagraph li,

Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

538 Folklore. Folklore is the most important manifestation of the Vepsian national culture. The literature in Vepsian, created mainly during the Bolshevik reign, is limited
517 to a few textbooks. Russian literature has never been able to satisfy the literary needs of the people. For this reason, it has been necessary to resort to an oral tradition which today is still alive to a certain degree. The Vepsians like company and have the habit of spending long winter evenings, especially during fasting time, together singing, telling stories, jokes and riddles. In this practice, the most talented people have become such skilled artists that their fame has passed beyond the boundaries of their own villages. Although the knowledge of the old Kalevala runes is limited to only a few fragments, which are not even generally known, the Vepsian lore is, nevertheless, quite abundant and variegated. Needless to say, it reveals a strong Russian influence.

533 The most common folk songs are the so-called chastushka (the term borrowed from Russian), which are sung by all of the Vepsian women. They consist of only four lines and have a simple melody. They deal mostly with

533 Of special interest are the song-tales whose first lines are usually recited and which are then continued in the song. Due to the lack of musical instruments, especially in former times, special dance songs have been sung to accompany the dances.

538 Storytelling is the most favored pastime of the Vepsians. Some Vepsians have achieved in this art a high degree of skill. Especially common in the tale repertoire are the animal tales, but tales of priests, farm hands, the devil, the stupid but lucky youngest brother, and some anecdotes are often told. Since the Vepsians are bilingual, the stories are told either in Vepsian or in Russian. Fairy tales form the most vital genre among the Vepsians, and even the children practice telling them.

The Vepsians have so many proverbs that for almost every situation there is an appropriate saying. Part of them have been borrow-
524 ed from the Russians, but a part are also
538 clearly of local origin. The solving of riddles is practised not only among the children but also among adults. Sometimes a group of people come together to tell riddles and thus to find out who is smartest among them. Quoted here are several representative proverbs and riddles:

(a) Who grows up without discipline will die without honor.

524 538 (b) Who digs a grave for the other one will fall in himself.

(a) The small Makarii asks everybody to lift up his feet. /Treshold./

(b) Four brothers run next to each other, but cannot reach each other. /Wagon/

(c) In the middle the fire is burning, around is the Lake Onega. /Samovar./

751 Charms and incantations are used for healing sickness, averting dangers, and if the mishaps have already occurred, for finding relief from trouble. Especially interesting are the snake charms. The Vepsian charms and incantations seem to be, for the most part, of Russian origin.

533 The spiritual songs and legends are presented mainly by people who have seen much trouble--the old people and the beggars. Blind people on their begging trips used to sing them. The spiritual songs are taken over completely from the Russian songs.

Weeping songs are sung mainly on two occasions--in connection with marriage and with death. But any adversity can be the subject of weeping songs. In recent years the Vepsians have sung of the war, which rolled over their villages and robbed them of their husbands,

[177] ●538 517 The Livonian fairy tales are, in the main, borrowed from Latvian. Telling tales and different kinds of stories and anecdotes is a favorite Livonian pastime, practiced at home, on visits, in taverns and on fishing trips. The Livonians also enjoy telling proverbs and riddles.

214 Literature. The Livonian literature is also very scanty. The only book in Livonian until recent times was the translation of the Gospel of Matthew, published in 1863 by the [197] British Bible Society. This appeared in two dialects and was translated by the teachers Prinz from Piza (western dialect) and Pollmann from Koshtrõg (eastern dialect). The orthography was based on Sjögren, the first scholar who studied Livonian in the middle of the nineteenth century. In 1880 appeared a new edition of this book in the eastern dialect in the Latvian orthography. In the early 1920's several Livonian readers (Esimene liivi lugemik 'The First Livonian Reader,' etc.) were published by the Academic Society of the Mother Tongue in Estonia. The Estonian Temperance Society also published a few books for the Livonians, including a play dealing with temperance. Later the Finns began the publication of Livonian books of which the most significant are the Jemakiel lugdõbraantõz ('The Reader of the Mother Tongue,' Helsinki 1935) by P. Damberg, and the translation of almost all of the New Testament by K. Stalte (Helsinki, 1937). K. Stalte also published

Annex "A," Subparagraph 1r,
Sociological Background

ATTITUDES AND REACTIONS OF THE PEOPLE

186 National symbols. The Livonians won their own flag and their national anthem at the beginning of the twenties during their national renaissance. The Livonian flag, its green, white, and blue symbolizing the colors of the forest, the beach sand and the sea, was consecrated during the flag festival in the fall of 1923. At this festival representatives of Estonian and Finnish students presented, in addition to their enthusiastic greetings, several musical compositions to accompany the Livonian words written by Miina Hermann (Härma) (Estonian) and Heikki Klemetti (Finnish). A Finnish guest in his report on the festivals stated that "I have nowhere seen such a strong feeling as was noticeable among the Livonians."

[538] The Livonian national anthem was written in 1924 by Karl Stalte, the sexton of Ire village and the only Livonian poet. The melody of the anthem is the same as that of the Finnish and Estonian anthem. It is, however, not a translation or imitation, but "independently. . . expresses the love of the Livonians for their shore washed by the sea, where grow the old fir trees hardened by storms, where dwells the fisherman fighting against the forces of nature, and where rings the dear holy sound of

814 538 Estonian-Finnish folk songs. Kalevipoeg was published by the Learned Estonian Society in 1857-61 in Estonian and German parallel columns, intended for the German reading public in Estonia and abroad. Only in 1862 was Kalevipoeg published in Estonian alone.

539 773 The hero of Kalevipoeg ('Kalev's Son') is a giant whose father was an ancient Estonian king. When Kalevipoeg after his father's death becomes king he tills the soil for his people and twice goes to Hades (põrgu) to fight the devil (Sarvik), bringing back good fortune to his nation. He fights successfully also against his nation's enemies and sails to the end of the world to gain wisdom. From this journey he brings home a book of wisdom. The epic ends tragically, symbolizing the subjugation of the Estonians by German knights. Once, when Kalevipoeg is in

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a deep sleep, a devil steals his costly and heavy sword, bought for good luck from a Finnish smith, and drops it into a nearby river. When Kalevipoeg later, in melancholy, walks through the river the sword cuts off his legs. The forces of heaven have mercy upon the dying giant, send his soul back into his body and send him, mounted on his horse, to the gates of Hades. There he remains to keep watch over Sarvik. The last verses of the epic reveal some optimism; the day will come when Kalevipoeg will be freed to return home to bring luck to his people. The independence period often was interpreted as the time of Kalevipoeg's return.

539 Although the percentage of authentic folklore in Kalevipoeg is considerably less than in the Finnish Kalevala and the style to a great extent is Kreutzwald's, it is still an Estonian epic and

● 539 it had a tremendous impact on the Awakening period. Kalevipoeg is still the Estonian book most widely known abroad, having been translated either in whole or in part into Finnish, Hungarian, German, Russian and English. At home the people who had been for centuries suppressed read that they were once free and had had a hero-king who fought successfully the forces of darkness. Kreutzwald received the title of the "Father of Song" and has long been venerated.

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538 The recording of folklore since Kreutzwald has been mainly in the hands of Estonians. One of the best early collections of folk songs was by a Baltic German teacher, A. H. Neus, entitled Ehstnische Volkslieder (1850-52). The appearance of Kalevipoeg had revealed that the nation had great treasures which should be

542 world's championship in Helsinki (1937) and in
[524] Lucerne (1939). Chess also is widely played.

[541] Estonian Games, like the Singing Festivals, were arranged at five-year intervals in all types of sports. Performances of folk dances were especially impressive, with hundred of pairs of dancers participating.

Estonian athletes continue to excel also under the Soviet rule, but they appear on U. S. S. R. teams and their nationality is not mentioned.

181 Basic attitudes. Estonians are not always an easy-going people. They have to a certain degree the "heavy spirit," a kind of basic suspiciousness and distrust and a tendency toward pessimism. Their hard past and the injustices suffered at the hand of their conquerors are perhaps good reasons for these attitudes.

542 **Sports.** The earliest sport to bring the Estonians world fame was wrestling. Estonia had her world champions as early as the last century. In the 1912 Olympic Games in Stockholm the heavyweight wrestling contest was won by an Estonian. At other Olympic Games the Estonians participating in various athletics won six gold medals, seven silver and ten bronze medals. Of these, several were won by wrestlers.

The Estonians like gymnastics and have had in the past many amateur groups of adults, both men and women, under professional trainers. The most popular games were socker, basketball, volleyball, lawn tennis, ice hockey, skating and skiing. Estonians have won many European ice-sailing contests. In rifle shooting have have also excelled. They won the famous Argentine Statue twice in succession at the

542 world's championship in Helsinki (1937) and in
[524] Lucerne (1939). Chess also is widely played.

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175 814 Köhler as their leader. Originally the aims of this movement were the promotion of education and national culture in the fields of language, history and folklore. The publication of the national epic Kalevipoeg (1857-61) led to an enthusiastic recording of Estonian folklore, which developed under the direction of the Estonian pastor, Dr. Jakob Hurt, into a large-scale movement, so that during the next several decades rich and valuable collections were preserved. [545] The first national Singing Festival in 1869 at Tartu was the first demonstration of a free people and was attended by representatives from Finland and Hungary; it was a tremendous influence to be felt long afterwards, and singing festivals became a national tradition. 175 871 To promote education in the native tongue the Alexander School Committee was established

538 volume, Emajõe ööbik ('The Nightingale of Ema River'), issued under her pen-name Lydia Koidula (from Estonian koit, 'the dawn'), was a great success. Many of her songs have been set to music. Her poetry is expressive of a romantic love of her fatherland and her songs went straight to the heart of her people. She became the symbol of the Estonian awakening.

● 545 An ecstatic even for Jannsen's family and for all Estonians was the First Singing Festival in 1869 at Tartu, which Jannsen organized. There were representatives here from Finland and Hungary. Many of Koidula's songs were sung and
[186]
[533] Jannsen's "Mu isamaa, mu õnn ja rõõm," ('My native land, my pride and joy') later became the Estonian national anthem, music for which was the score of the Finnish anthem by Pacius.

538 The other poets of Estonian Romanticism,

1 [see cat, 116, p. 174 --Analyst]

533 eight-syllabled trochee of Estonian folk songs is the most common. The songs of the Setus

177 have five-measure phrases. Folk songs with
533 refrains are found in southern Estonia, and are considered to be of Slavic or Baltic origin. The modern folk songs have mostly nineteenth century melodies, many of which are of German origin.

534 Among the original Estonian musical instruments should be mentioned the popular Finnish-Estonian string instrument, the kannel (Finn-kantele). Some horns, torupill and sokusarv in Estonian, have been used by shepherds for accompanying folk dances, but instrumental folk music is fairly rare in Estonia.

545 Modern Music. An important period in Es-
tonian musical life begins with the Time of

545 Awakening and especially with the first singing festival at Tartu in 1869, which served as a powerful stimulation to Estonian composers. All national getherings during czarist times had been forbidden, especially during the Russification period, but since the first singing festival was organized as a commemoration of the fiftieth anniversary of the liberation of Estonian peasants from slavery, it was permitted. The festivals which followed became important national events held at regular intervals in the larger cities. This tradition was continued during Estonia's period of independence.

533 The following Estonian composers should be mentioned: Aleksander Kunileid (1845-75), composer of many songs which followed the example of Estonian folk songs, by this means freeing Estonian music of the hitherto powerful German

533 operas were composed on themes from Estonian history by E. Aav, A. Lemba, A. Verdo, and P. Ardna, who composed light operas and whose The Fishermaid became very popular.

The first original Estonian ballet, Kratt ('The Fortune Bringer'), by E. Tubin, is based on Estonian mythology motifs. It was performed with great success in 1944 at Tartu and Tallinn.

[814] Among Estonian publications in musicology H. Tampere's Eesti rahvaviiside antoloogia ('Anthology of Estonia Folk Tunes') and J. Zeiger's Eesti rahvaviisid ('Estonian Folk Tunes') are worthy of mention.

545 The singing festivals, held every five years at the Tallinn stadium, became more popular and better organized during the years of independence. The membership of participating choruses was about 20,000 and the audience

●545 exceeded 100,000. Colorful national dresses worn by Estonian women at these mass gatherings added to the beauty of the festivities.

533 Such recent major works as A. Kapp's symphonies, E. Kapp's opera, The Fires of Revenge, and his ballet, Kalevipoeg, and G. Ernesaks' opera, The War of Pühajärv, reveal the influence of Communist ideology on present-day Estonian musicians.

A considerable number of Estonian musicians left Estonia before the Second Soviet Occupation and they have continued their creative work in Sweden, Germany, the United States, Canada and other countries.

545 Theater. Beginning with the National Awakening, various theater troups have performed all over the country. The history of Estonian

545 theaters begins in 1906, when Vanemuine at Tartu and Estonia at Tallinn became professional theaters. K. Menning founded the Vanemuine and the talented and versatile actor Paul Pinna, together with T. Altermann, became the leader of the Estonia theater. Talented actors usually climaxed their career at the Estonia, the finest theater in the country. In these two theaters were performed dramas, operas and light operas, the theater in the capital city being always the leader and always more aware of the new trends in the dramas of Western Europe. Among the top performers at the Estonia theater should be mentioned A. Lauter and Erna Villmer.

There were some smaller theaters at Tallinn, such as the Dramatic Theater, the Workers' Theater and the Morning Theater. There were theaters also in the smaller cities and acting

545 troups in villages which gave performances in the community houses. Interest in the theater was considerable, and the bigger theaters at Tallinn and Tartu were able to retain their high artistic level because of the generous support which they received from the Culture Fund.

531 Art. Estonian peasant art consists mainly of woodcarving with decorations of floral motifs in northern Estonia and geometric patterns in the South. Metal work was less popular, although there exist numerous silver articles such as brooches, pins, chains and rings. Different kinds of Viking brooches are popular among Estonians today. Estonian national costumes, worn with jewelry, demonstrate the decorative abilities of Estonian women.

000 In modern Estonian art painting has been the

11: Scheffer O-4,5 (ca. 1660) 1704

EP4 Lapps
Estonia RG4
Letts RB4

LE E the Ignorance and Careleſneſs of the Country Clergy; but
771 ſince by the Care of the *Swediſh* Kings, a Yearly Synod
794 has been Convocated at *Rival*, for the regulation of
Church-Affairs, and Examination of the Clergy-Men; it
has been found by experience, that beſides their unfitneſs
LE for Devotion, by reaſon of the conſtant Fatigues they are
E forced to undergo, their antient Idolatry and Superſti-
754 tion, has taken ſo deep root among them, as not to be
782 quite extirpated by the Art of Man; for ſuch is their
Inclination for Sorcery, that they are of Opinion their
Cattel cannot thrive without it; for which reaſon, Fa-
thers and Mothers, among theſe Peaſants, are as careful
to inſtruct their Children in it, as we do in the Cathe-
chiſm and other good Morals. To elude the Effects
of Charms, they never kill a Beaſt, or make a Slaughter,
LE but they throw ſome part away, upon which the effect
E of the Charm is to fall; nay, they are ſo far entangled in
753 Superſtition, that if within a few Weeks after Baptiſm,
● 553 the Child happen to fall ill, or pine away, they Re-
852 baptize it, alledging, that the firſt Name was not agrea-
ble to its Conſtitution, tho' very ſevere Laws have been
LE enacted againſt it. The worſt of all is, that they are
E ſo Tenacious of theſe Superſtitions, and ſo obſtinate in
771 the perſeverance of their antient Cuſtoms, that nothing is
LE E able to divert them from it. Of this there have been ſeveral
423 Inſtances of late Years; for theſe Peaſants, as I told you
566 before, being not permitted to purchaſe any Lands, but
241 obliged to live upon the Allotments granted to them by
685 their Lords, for the bare ſuſtenance of their Families,
will ſometimes cut or burn down ſome Woods, and Ma-
nure the Ground, which produces good Wheat; this
they hide for Sale; but if they happen to be catch'd,
they are ſtrip'd to the middle, and ty'd to a Poſt, where
they are ſoundly whipt with a Switch, till the Blood
iſſues forth on all Sides; I ſay, there are many Inſtances
of ſuch among the *Livonian* Peaſants, who rather than
redeem this Chaſtiſement by a ſmall pecuniary Mulct of
about 18 or 16 Pence, have choſen to ſubmit readily to
the Puniſhment, alledging, that rather than introduce any
Novelty of this Kind, they would ſuffer the ſame Cha-
ſtiſement their Fore-fathers uſed to do before them.

CHAP.

21: Kolarz J-4 (no date) 1952 R1 Soviet Union
Estonians R64

quite a number of prominent left-wing intellectuals to whom Moscow 665 had surrendered the leading governmental posts in the country, in the absence of genuine die-hard communists. Thus the well-known Estonian historian, Hans Kruus, was at first Deputy Prime Minister of Soviet Estonia, and later Foreign Minister. The poet, Johannes Semper, was Soviet Estonia's first Minister of Education. The writer and poet, Johannes Barbarus (Vares), was President of Soviet Estonia until his death in 1947.

All these and other leading officials of the Estonian S.S.R. used to be 517 people of considerable standing in 'bourgeois Estonia'. They were both 654 pro-Russian and pro-Communist, but they were also imbued with Estonian 177 national traditions. They had all been reared in the spirit of the literary movement 'Young Estonia' (Noor Eesti), which had been both progressive and cosmopolitan in character. Its principal slogan used to be: 'More culture, more European culture. Be Estonians, but be Europeans as well'.[34] Estonian literature had been much more influenced by Western writers and poets than by Russian ones. To be cut off from Western contacts was therefore an unbearable thought to intellectual communists such as Johannes Semper, who had translated into Estonian the works of Victor Hugo, Emile Zola and Verhaeren.

Another tradition dear to all Estonians is that connected with the 186 National Song Festival the first of which was held in 1869 and was the 527 first great manifestation of Estonian nationhood. Even many Estonian 533 communists thought that the festival, which was celebrated both under the Czarist régime and in the independent Estonian Republic, ought to be preserved as an expression of the artistic genius of the Estonian people. The Twelfth Estonian Song Festival of 1947, the first to be held in Soviet Estonia, was organized by people whom one could with some exaggeration describe as national Estonian communists. Under their leadership the festival made ideological concessions to the Soviet régime, but it was at least Estonian in form. Russian songs and Russian choirs had been kept out of it.

The central authorities of the U.S.S.R. could not in the long run tolerate 668 this attitude of the Estonian intellectual *élite*, its attempt to reconcile communism with friendliness towards Western European culture. As soon as the situation was ripe, the régime had to strike its blow against the recalcitrant Estonian communists and establish total ideological uniformity in Estonia. In the spring of 1950, on the eve of a new Song Festival, the régime considered that the moment was appropriate for a big shake up. The men who in June, 1940, had lent themselves so willingly as tools of the Soviet régime were removed from their posts. The same fate was meted out even to all the Moscow-trained Estonian communists who had not given proof of sufficient vigilance in the discovery of nationalist trends in the Estonian S.S.R.